

# DOCTOR WHO

30<sup>TH</sup> ANNIVERSARY

1963-93



THE 30th YEAR OF THE BBC'S GREAT  
ADVENTURE SERIES  
INSIDE: THE STARS, FULL PROGRAMME  
BACKGROUND AND THE SPIN-OFFS



A DOCTOR WHO MAGAZINE™  
WINTER SPECIAL  
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This Doctor Who Magazine Winter Special was published to mark the Thirtieth Anniversary of *Doctor Who*, BBC's adventure series, followed by millions of dedicated addicts the world over ...

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Editor	Gary Russell
Assistant Editor	Marcus Hearn
Designers	Perr Godbold
	Paul Chamberlain
	Ed Lawrance
	Gary Gilbert
	Gary Knight
	Mark Cox
Consultants	Andrew Pasley
	Adrian Rigelsford
	David J Howe
Front Cover Photograph	ARAB
Production	Julie Pickering
	Chris McCormack
	Mathew Hyde
Promotions	Fiona Moscatelli

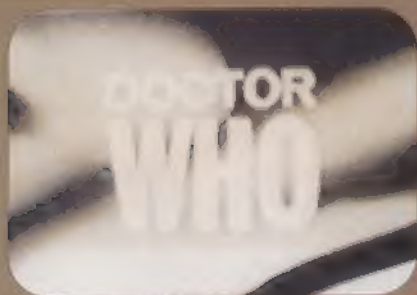
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## William HARTNELL



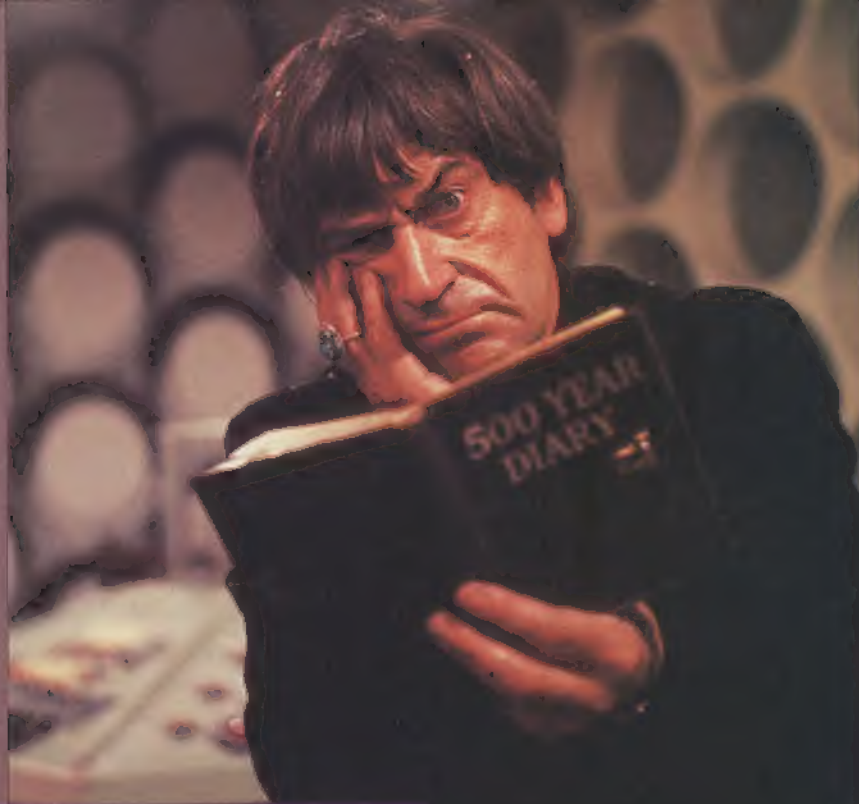
"Space travel? Quite honestly, it scares me to death," said the late William Hartnell, who played the First Doctor (*An Unearthly Child* to *The Tenth Planet*). "I haven't the slightest wish to get in a rocket and zoom through the stratosphere. Somebody else can be the first man on the moon. It doesn't interest me at all. But I believe in *Doctor Who* as a programme. I knew that the series would be a success – I just knew it. Not everybody thought as I did, though. I was laughed at and mocked for my faith in it. I was originally told that the part was of an eccentric old grandfather who travels in time and space. Well I wasn't keen at first but the first moment I met the brilliant young producer, Verity Lambert, and she explained the concepts to me, I was

hooked. I remember telling her it was going to run for at least five years. I was so pleased when she offered it to me as I believe that kids are the greatest audience – and the greatest critics – in the world. We did *Doctor Who* for forty-eight weeks a year but I loved it. I couldn't go out into the street without a bunch of them following me, like the Pied Piper. People used to take it terribly seriously. I'd get letters from boys

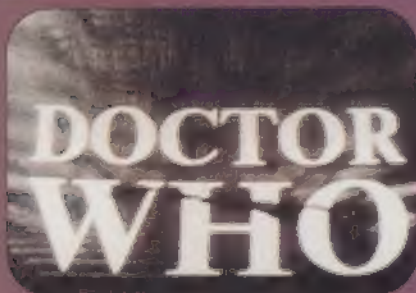
swotting for exams asking me complicated questions about time ratios and the TARDIS. I couldn't help them. I do however believe that there is life on other planets – and that they know we're here but haven't got the technology to get through. A lot of the script writers tried to make the Doctor use expressions like 'centrifugal force' but I refused. If it gets too technical, the children don't understand and they lose interest. The programme is a success because we kept it as a children's programme. After all, it's an adventure story, not a science documentary. And the Doctor isn't a scientist, he's a wizard. But it is certainly a test for an actor. Animals and children are renowned scene-stealers and we had both – plus an assortment of monsters that became popular in their own right, just look at the success of the Daleks. I saw the Doctor as a kind of lama, one of those long-lived old boys out in Tibet who might be anything up to eight hundred years old but only look seventy-five. At one point I suggested giving the Doctor a wicked son. We would look alike and both have a TARDIS and travel in outer space. Of course it meant I would have to play a dual role whenever we met my son but the idea was not taken up by the BBC so I dropped it. I still think it would have worked and been exciting to children. I really learned how much *Doctor Who* meant to them when I opened a school fete once. I dressed up in my *Doctor Who* clothes and as I arrived, I saw all their faces light up." William Hartnell died on 24th April 1975.







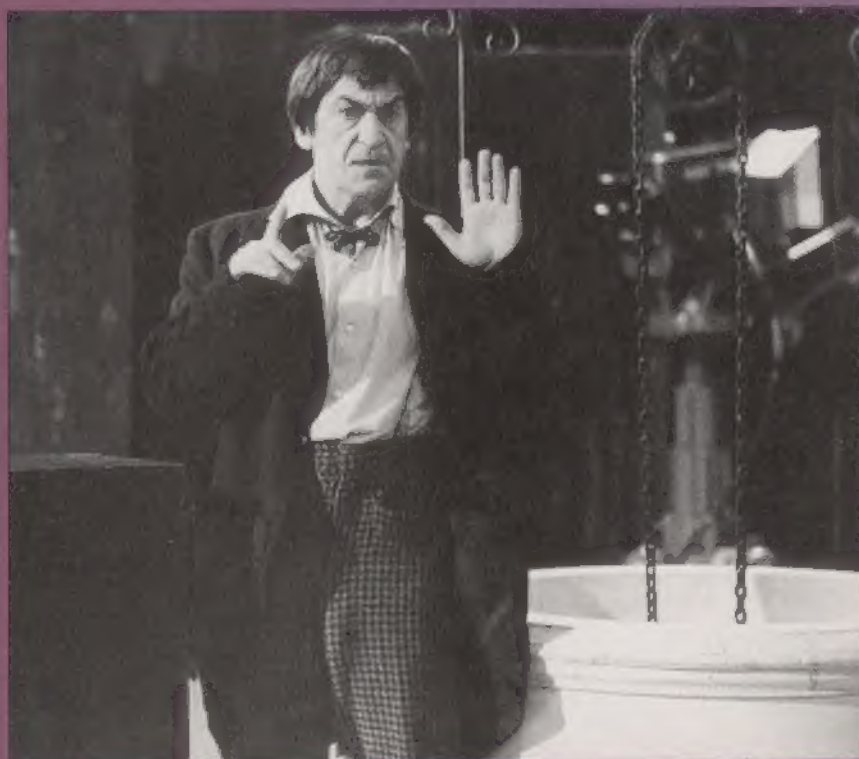
## Patrick TROUGHTON



"Some people thought at the beginning 'Oh, this clown's no good', but I think that feeling wore off eventually," said the late Patrick Troughton, who played the Second Doctor (*The Power of the Daleks* to *The War Games*). "You just didn't know if you were successful at the time. All you had to go on were the viewing figures, which always seemed pretty good. Amongst the ones I liked best were *The Mind Robber* which was excellent. It was well directed by David Maloney, very imaginative and extremely effective. It had changed a great deal by then from when I started, though. At first I thought I could wear black make-up, huge ear-rings and a turban. If I flopped as the Doctor, I could clean up my face and no-one would know I had ever done it! That

idea didn't go down too well, though. I think it was Sydney Newman who suggested I should do it as a Chaplinesque tramp - he gave me the phrase 'the cosmic hobo'. We deliberately took the look of Bill Hartnell's Doctor but tramped him down. I also tailored my way of playing it to suit my children - they loved the programme so I gauged that if they liked it, most kids would. I didn't want to make it too frightening - although I liked the element of the uncertain. I didn't want people to

feel completely sure of me - I liked that air of 'will he/won't he get things right'. That could frighten people far more than the monsters - the thought that the Doctor might get it wrong. He wasn't an out and out goodie, was he? He could be a bit naughty. Of course, when there was a villain around, then the Doctor was obviously on the right side but you still have to colour it a bit, otherwise it becomes rather boring to watch. Having Zoe around was quite useful sometimes because she was a little computer and could help solve the mathematical problems and Victoria was someone I felt very protective towards. Both of them had a great ability to scream so Jamie and I would be forever holding our ears! *Doctor Who* was a smashing programme to have been a part of - I used to be very reticent about discussing it and feeling, as a character actor, that I needed my privacy and anonymity. But over the years I have come to realise that as the series has gone on and on, then it's only right that I should talk about it. You see, my time as the Doctor was one of the happiest periods of my life and so I was pleased to return in both *The Three Doctors* and then *The Five Doctors*. Then of course I went back for *The Five Doctors*, so you see it remains part of me after all these years. I wouldn't mind doing it again one day - maybe remaking something like *The Evil of the Daleks* as a feature-film. Most of all, I'd like to sneak back in, disguised as a monster. It would have to be without anyone knowing and no credit in *Radio Times*. Just imagine - me as a Cyberman or a Yeti!" *Patrick Troughton died on 28th March 1987.*







## Jon PERTWEE



"I've done it on television, on stage and on radio. So where's the feature film, then?" asks Jon Pertwee, who played the Third Doctor (*Spearhead from Space* to *Planet of the Spiders*). "No matter how many times I go back to *Doctor Who*, it doesn't seem to be any different. I mean when I went back for *The Five Doctors*, which was nine years after I'd finished, I just thought 'Oh Gawd, this is going to be difficult for me.' I'd never worked with Peter Davison but Lis Sladen was back again and the Brig was back... but I still felt a bit awkward. Then I went into the Welsh mountains with Lis in Bessie and after three minutes we were back exactly the same as we'd been nine years before – it didn't make any difference at all. That's the joy of *Doctor Who* – once it is in your system, it's there for

good. Even my dear friend Pat Troughton realised that after a while, you simply cannot be part of the magic of the show and then give up and leave it alone. It follows you, the fans follow you and eventually you let it absorb you. I wouldn't change that for anything. I always said I'd go back for any *Who* specials, although only occasionally because I think I'm getting a bit long in the tooth for too many physical

demands! It's funny, because when I started out in *Who*, I had no idea what it was going to be like. Barry Letts, my producer, kept telling me to play it as myself. I complained that this meant throwing away a career as a character actor but he suggested that it was in fact the ultimate test of my acting ability, to take these predominant elements of myself and turn them into a character for the Doctor. Of course, you always have good back up in *Doctor Who*, such as Nick, John and Richard as the UNIT boys. In my opinion, Caroline John as Liz didn't really fit into *Doctor Who* because she was too darned intelligent herself. The Doctor didn't want a know-it-all spouting off at his side. Katy was my favourite because she fitted in perfectly with the way I wanted to do the show. She was enormous fun and exceptionally generous to work with. Lis Sladen was probably the better actress of the two, a very talented lady... I met her at the auditions and immediately gave Barry a thumbs-up because I could see how excellent she was going to be. I was very lucky during my time because although Caroline and then Katy came and went and we lost dear Roger Delgado, we always had a feeling that we were a gang, almost a family, who happened to be working together. I think that's why I hold it all in such high affection. I had great scripts, good effects and well-designed monsters. Everything came together, mostly because Barry and his story editor Terrance Dicks are such creative, clever people, and so we were very successful."







## Tom BAKER



"I find the interest in me, and of course *Doctor Who*, rather jolly really," says Tom Baker who played the Fourth Doctor (*Robot to Logopolis*). "When you're interested in something, there's nothing like hardcore fans who want to know everything. When you're collecting stamps for instance, you're looking for crazy watermarks or funny serrations and you want to know everything about them. *Doctor Who* has the same effect on people. I started off playing a dog in a revue in York, then moved to be a horse at the National Theatre. Playing the Doctor was easy after that! When I first came to the series I tried to get lots of jokes in. In *Robot* they allowed me lots – like doing double-takes with Nick Courtney. After that I suppose it settled down a bit, which

was my choice as well as the producer, Philip Hinchcliffe's. I enjoyed my first season enormously. Lis Sladen was there and the chemistry between us was just right. She was a wonderful actress and beautiful with it; she has a great sensitivity. She was marvellous. That early run was great with Lis because as we went on, we got into doing homages to great horror movies. I loved the *Morbius* story because we had Philip Madoc as this mad sur-

geon, being protective about this brain in a jar. Then in one scene, he dropped it and muttered 'Sorry about that, *Morbius*'. I was never sure if it was in the script but they kept it in. It was killingly funny. There were things in the show I didn't like – I thought the character of Leela was appalling. No disrespect to lovely Louise Jameson, but I hated the aggressive side of that character. Always wanting to kill things. I thought the Doctor should have deposited her as far away from the TARDIS as possible. I also disliked my last story, where I fell off that telescope to regenerate. I didn't think it was very witty or heroic and it was poorly shot. I had to lie flat but I think even injured, the Doctor would have tried to get up, to go with some dignity. I wouldn't say that disappointment led to my decision not to do *The Five Doctors*, but I certainly felt that it was all too recent. I wanted a new career, to shake-off *Doctor Who*. To go back two and a half years later seemed risky at the time. I also felt it would make the show seem very competitive. I didn't know the other actors and imagined it would all get into one-upmanship areas which I didn't want to explore. The producer kept getting scripts re-written for me but in the end I just had to say a definite no. I have no regrets about being the Doctor – it's a wonderful programme and it brought me a lot of love from viewers, the sort of love no other show can hope to duplicate. I loved doing it and would never change a thing. To be adored for doing something you adore, what more could you want?"







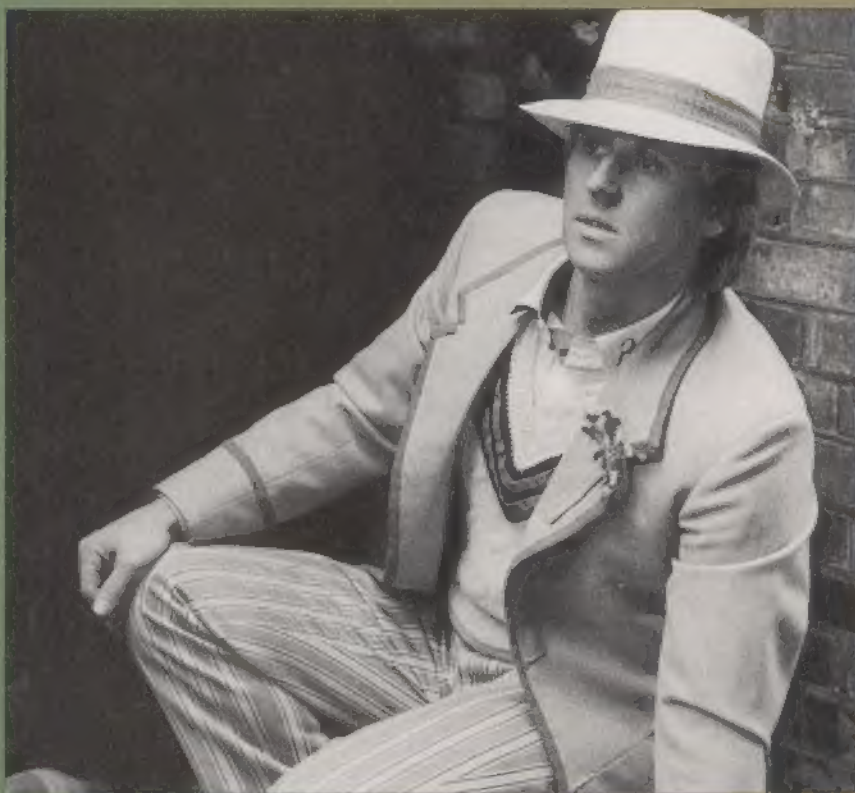
## Peter DAVISON



"I was offered the part of the Doctor because I was perceived as a 'personality' actor," says Peter Davison, who played the Fifth Doctor (*Castrovalva* to *The Caves of Androzani*). "What the producer basically thought was that my character should be Tristan, which I played in *All Creatures Great and Small*, in space. It was important that I brought that vulnerability and calmness to *Doctor Who*. They didn't want me to be wacky. I think I really suffered a bit from going through a Tom Baker backlash. They wanted to take all the jokes out of the programme – I had to fight for two and a half years to get any humour into the show. Every time the script had a witty line, they'd cut it out. If they'd wanted a wacky and eccentric Doctor, I could have done it,

but by the same token I'm not the sort of actor Tom is, so there were bound to be differences. They were always running out of money when I first took over – look at *Time-Flight*. We were stuck inside a studio pretending to be primordial Earth with a model of Concorde and ridiculous polystyrene rocks. It all looked absurd. I felt that during my second season, the scripts began getting a bit duff and I had to decide then whether I was going to do

a fourth year, as I'd signed for an initial three. I decided not to go on, and then the scripts for my last year began coming in. I really enjoyed a lot of them – *The Caves of Androzani* was tremendous, especially with Graeme Harper directing. He was just this human dynamo, quite brilliant. There was also *Resurrection of the Daleks* which had a good, exciting script and was again served by an excellent director – Matthew Robinson. And in the middle of these was the terrific *Planet of Fire*, which looked so good and seemed very polished. I think it probably took three years for me to settle into the show, by which time I was leaving. I was really enjoying myself by then and that was probably a good sign, the right time to leave. While I was happiest. Of course, I have exceptionally fond memories of *The Five Doctors* because everyone got on so well. Like all the best stories, it involved lots of location work, which is a far better situation to work in. You have time to think about what you are doing whereas studio-only stories are hard going. I was very sad to leave *Doctor Who* in the end – working with Matthew, Janet, Sarah and Mark had been such good fun, we all had a ball. The time when I left the series was really the biggest challenge of my career – to go away from such a successful and good programme and try to do something sufficiently different. I will never sever my connections with the show though, and I look forward to appearing in *The Twelve Doctors* in about the year 2001."







## Colin BAKER



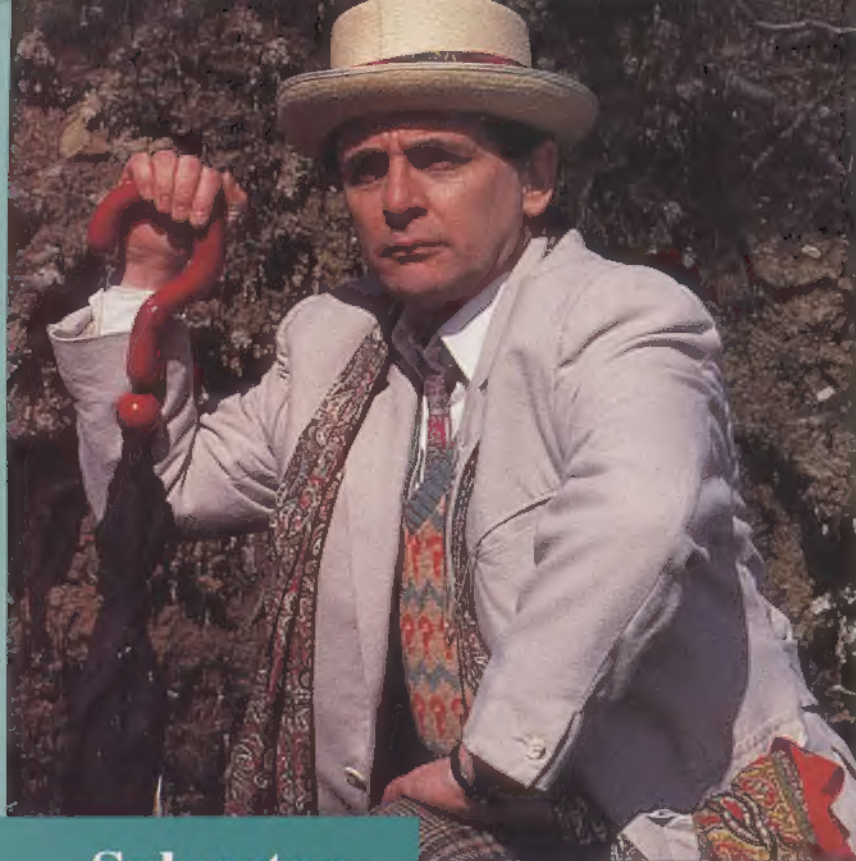
"It's a programme with a history of having an on-going following," says Colin Baker, who played the Sixth Doctor (*The Twin Dilemma* to *The Trial of a Time Lord*). "I think the first thing I realised when I took over the part was that, to whatever extent I was prepared to let it happen, there was going to be some sort of continuance. I know that even if I end up playing the next *Inspector Morse*, or any character bigger than the Doctor, I'm still going to be 'the bloke who played *Doctor Who*' for a lot of people. For me, the best thing I got out of *Doctor Who* was the people; the folk I became friendly with as a result of working on such a good programme – Nicola Bryant, the producer John Nathan-Turner, Anthony Ainley and Nicholas Courtney. The thing I

enjoyed most about making the actual programme was that I liked being the pivotal character. This meant that the way we worked was, in a sense, dictated by me. Having guested on other programmes and found it a pleasurable or vile experience, depending on the ego of the stars, I discovered that some people thrive on upsetting others which is awful. I enjoyed creating a jolly atmosphere and this meant that everybody who came in ended up

enjoying themselves. Even the occasional creep who did sneak through couldn't rock the boat that much! Although I thought I was going to be in *Doctor Who* a bit longer than I ultimately was – rather rashly I once suggested I would out-do Tom Baker, *c'est la vie* – it was nice to spend three years roughly knowing where you were in the scheme of things and developing something special. In an on-going series like *Doctor Who*, you get a chance to layer your character. In the case of *Doctor Who* it was a long-term plan John, Eric Saward the script editor, and I had worked out that got cut rather unexpectedly short. If we'd had the chance to go the way we really wanted I'd like to think the Sixth Doctor would have been better received than he was in some quarters. The only thing I have to say I didn't like about *Doctor Who* (and this is the *only* thing, which can't be too bad) is the coat! Luckily I was inside, looking out and it was very warm and so useful on cold locations. Nevertheless I would have preferred something else. I originally suggested something austere, in black velvet but as John pointed out, the Master already had that! Amongst the greatest joys was working with Patrick Troughton and Frazer Hines in *The Two Doctors* – by far my favourite adventure. Patrick was a true gentleman, a great professional and an evil practical joker. I think he, Frazer and I, either en masse or individually, made Nicola Bryant's life hell during the making of that one. I mean, just ask her about being laid out on a table and Frazer's jug of ice cold water..."







## Sylvester McCOY



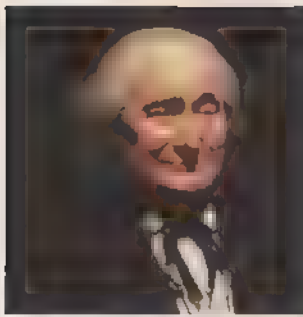
"The part wasn't really written for me in my first season," says Sylvester McCoy who played the Seventh Doctor (*Time and the Rani to Survival*). "It was really a learning process, both for me and the writers. I adjusted to cope with their stories and the production team re-adjusted the scripts to cope with me. I didn't really feel as if I was the Doctor though until I worked with the Daleks. That was at the start of my second season, and that's when I felt the whole thing gelled. There was the team of John Nathan-Turner and Andrew Cartmel, the script editor 'upstairs' and myself and Sophie Aldred 'downstairs'. Things really began to take shape the way I thought they should. Eventually I even managed to make more subtle

changes. Andrew and I wanted to explore the darker side of the Doctor, put some of the mystery back into him. I convinced them to let me get out of the bright cream jacket and into a sombre brown one. I also wanted to be rid of the question-mark jumper, which I thought over-stated everything a bit. The umbrella was a nice subtle touch, but the jumper was somewhat obvious. That said, when we did *Delta and the Bannermen* I wandered into

this Welsh village wearing it and no one even blinked. Just one man who asked me for the pattern. But I really wanted to lose it to keep up this edge of mystery. I failed. I mean, we did *Remembrance of the Daleks* in what I would call a Jon Pertwee-style – it was full of action, with the military, mixing science with straight adventure and a bit of message about racial tolerance. Then we'd get satirical ones, which you can play decidedly un-comedically – I think *The Happiness Patrol* worked on that level. By far my favourite though was *Ghost Light*. I can't pretend I understood *all* of it, but from an actor's point of view it was so wonderfully written and directed. Sophie and I really thought this was the direction we wanted to go – dark and mysterious. Although it didn't go out last, it was the last we story made and although I hope the show comes back, if I don't, then I feel that the last one I did was the best. I do believe *Doctor Who* must come back soon – there are a lot of tv channels and television needs exciting and innovative shows like *Who*. If they asked me back, I'd certainly do it, and I think Sophie would. We both enjoyed working together, a real team effort, and even if it was just to write us out I'd do it. To give ourselves a feeling of an ending. The last thing we did, alongside Jon, Tom (although we didn't work with him), Peter and Colin was *The Dimensions of Time for Children in Need*. I'm not sure whether it counts as 'real' *Doctor Who* but it is certainly a fun way to see lots of old faces. Including mine!"







"I was asked to play the First Doctor because John Nathan-Turner, the producer of *Doctor Who*, saw me as Nebrox in the *Assassin* episode of *Blake's 7* and thought I looked very like William Hartnell," said the late Richard Hurndall, who played the First Doctor in *The Five Doctors*. "Although my friends can't see this likeness very much, John thought I would be right for the part. I admired William Hartnell a great deal and I tried to play the part as he would have done. I understand that William's widow, Heather, approved of the choice. I remembered his approach to the role very well but decided it would be stupid to try and 'mimic' him so I hoped I split the difference between his performance – his personality and mine, just adding a few of his more familiar mannerisms. Of course, the part was enjoyable to play, although I obviously found it a bit difficult. I think I'm a little old to comprehend science-fiction, really. I'd seen very few episodes of *Doctor Who* but Patrick Troughton was my favourite because he got so much humour into it. I rather liked *Star Trek* but otherwise I have left science-fiction to my grandchildren. Of the other four Doctors, I had previously worked with Patrick Troughton in a 'live' television play called *Someone at the Door* in 1949, and in many other programmes with Jon Pertwee including *The Final Chapter* in 1974, so I didn't feel such a 'new boy'. I think *Doctor Who* has lasted so long because it was perhaps the very first of its kind."

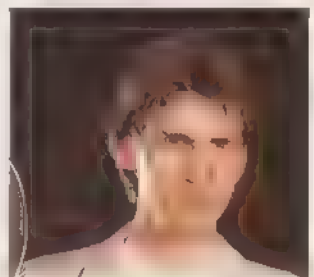
*Richard Hurndall died on 13th April, 1984.*

"I had played Winston Smith in 1984 on television, and the next thing was I played *Doctor Who*," says actor Peter Cushing, who portrayed Doctor Who in the two Sixties Dalek movies, *Dr Who and the Daleks* and *Daleks – Invasion Earth 2150AD*. "I was doing it in the cinema while Bill Hartnell was doing it on TV! That's the way it goes." The role of the Doctor in the movies was considerably altered from that of his TV original. Doctor Who (as he was actually named) was a human inventor, an eccentric old man who had built a time machine called TARDIS in his back garden. The Doctor lived with his two granddaughters Susan and Barbara, who in the first movie were joined in their journey to Skaro by Ian, Barbara's boyfriend. For the second movie, Barbara and Ian were gone and in their place came Doctor Who's niece, Louise, and a young policeman called Tom Campbell. "It was no surprise to me," says Cushing, "to learn that the first *Doctor Who* film was in the top twenty box office hits of 1965, despite the panning the critics gave us. That's why they made the sequel and why they spent twice as much money on it. Those films are among my favourites because they brought me popularity with younger children. They'd say their parents didn't want to meet me in a dark alley but *Doctor Who* changed that. After all he is one of the most heroic and successful parts an actor can play. That's one of the main reasons the series had such a long run on TV. I am very grateful for having been part of such a success story."



"Jon Pertwee was really still the Doctor on TV when I did it on stage – although he'd left the series," says Trevor Martin, who played a newly regenerated Doctor in the 1974 stage play *The Seven Keys to Doomsday*. "He was working on something else and was unavailable for the play so I was fortunate enough to be asked. We had to start off with me coming on looking like Jon Pertwee and then go through one of those *Doctor Who* transformation scenes – turning myself into me! From a technical point of view I thought it was a very good production; full of complicated and tricky things and it was amazing that so little went wrong considering the opportunities for them to do so. I've worked on many far less technical shows and seen how many times they go wrong but I was full of admiration for the technical crew on the *Who* play. I really felt for the people inside the Daleks because they had to be very careful that they didn't lose control. There was a slight rake on the stage and if they'd gone slightly askew they'd have been sitting down in the front row of the stalls. I'd never really thought about playing the Doctor before – I'd done an episode with Patrick Troughton way back and watched it a lot because my children loved it. So I thought of it as a huge responsibility – the sort normally associated with doing *Lear* and other Shakespeare – because all these other chaps had played the part so wonderfully and I knew I hadn't to let any of them or the audience down. You accept it all as real and not just make-believe. It was a wonderful opportunity."

"I auditioned for the part of Karl and sung a song from *Oliver!* I got the part but he didn't have a song – I don't know whether my singing had anything to do with that," says David Banks who briefly took over as the Doctor in the 1989 stage show *The Ultimate Adventure*. "They also said they needed someone who could understudy for the Doctor as well and we agreed that I could make the Doctor – should I ever need to play him – my own, with a unique costume. That way it was worthwhile taking on that horrendous responsibility; going out every night as Karl but knowing you could suddenly have to play the Doctor in front of two thousand people who'd paid to come and see Jon Pertwee. One day Chris Boyle, the company manager, came up to me five minutes into a performance and said 'You're on!'. I got out of Karl's leather and studs and put on my Greenpeace T-Shirt and baggy white suit. There was about a fifteen minute delay between Jon coming off and me coming on and we started the play from the beginning. I got through that first performance except that I forgot that one famous line 'Reverse the polarity of the neutron flow!' When I got to it I just said 'That idiot Dalek has managed to... managed to...' and one of the companions quickly added 'He's reversed the polarity of the neutron flow?' and I said 'Yes, that's exactly what he's managed to do!' That got a good reaction, so it was all right. I played the Doctor in Birmingham to packed houses which I enjoyed because after all I had rehearsed for six months for such an occasion."







# 1963/4

## AN UNEARTHLY CHILD

(4 episodes) by Anthony Coburn

Fifteen year-old Susan Foreman, the Doctor's grand-daughter, attends Coal Hill School in Shoreditch. Two of her teachers, Ian Chesterton and Barbara Wright investigate her home background which turns out to be a space-and time machine called the TARDIS, disguised as a London police box. The TARDIS, which stands for Time and Relative Dimensions in Space, is



owned by the Doctor, an apparently elderly and somewhat caustic gentleman. He is forced to take the teachers away from 1963 and they arrive on the Earth of 100,000 BC. They are captured by a skin-clad tribe of cavemen desperately seeking to rediscover the secret of fire-making. The TARDIS crew become embroiled in a power struggle between Za, the son of the tribe's former leader Gum, and Kal, an outsider with pretensions to lead the tribe. Only one can rule...

## THE DALEKS

(7 episodes) by Terry Nation

On the planet Skaro live the pacifist Thals and the aggressive Daleks, both survivors from an apocalyptic war. After generations of radiation-induced mutations the Thals have become perfect human beings, while the Daleks have become bitter creatures reliant on their mobile protective metal casing. Alydon, a Thal, tells Susan that his race are starving and she asks the Daleks to

help. The Daleks however set a trap and the Thal leader is killed. In a counter-attack the Thals finally fight back, encouraged by the Doctor and the TARDIS crew.

## THE EDGE OF DESTRUCTION

(2 episodes) by David Whitaker

Leaving Skaro behind them, the TARDIS crew are plunged into danger when a violent explosion knocks them unconscious. When they recover they find the TARDIS is hurtling towards its doom and the travellers begin to suspect each other of sabotage. As paranoia runs high within the Ship, it falls to the Doctor to uncover their omnipresent saboteur..

## MARCO POLO

(7 episodes) by John Lucarotti

The TARDIS lands in the thirteenth century on the plateau of the Pamir. There the travellers encounter Venetian explorer Marco Polo on his way to Kublai Khan's court in Peking. Amongst Polo's entourage are the warrior chieftain Tegana, an ambassador from the rival Mogul ruler, and Ping-Cho, a young Chinese girl. Polo decides to present the TARDIS to Kublai Khan as a gift but Tegana plans to steal it. As they all embark on a trek across the desert, Tegana attempts to sabotage the party and escapes. Eventually they all make their way to Peking where the Doctor loses the



TARDIS himself in a game of backgammon and has to find a way to win both the Ship's return and Kublai Khan's trust.

## THE KEYS OF MARINUS

(6 episodes) by Terry Nation

The travellers land on an island on Marinus, surrounded by an acid sea. The TARDIS is captured by Arbitan, Keeper of the Conscience of Marinus, a device which governs the island fairly. However, the four keys that power the machine have been hidden elsewhere on the planet and the TARDIS crew must find them all and return to Arbitan before Yartek, leader of the alien Voord, seizes power.



## THE AZTECS

(4 episodes) by John Lucarotti

In the fifteenth century the TARDIS lands inside the tomb of Yetaxa, a one-time Aztec High Priest. When the Doctor, Susan, Ian and Barbara leave the tomb the door locks behind them, trapping the TARDIS inside. They meet Autloc, High Priest of Knowledge and Tlotoxl, High Priest of Sacrifice. Barbara is hailed as the reincarnation of Yetaxa and placed upon the throne. Ian is appointed chief of the Aztec warriors and is immediately in competition with the Chosen Leader, Ixta. Susan is made a handmaiden while the Doctor is placed in a garden with other elders of the society. There he meets Cameca and learns of a way to rescue the TARDIS from within the pyramid. Meanwhile Barbara places them all in danger when she tries to change history by convincing the Aztecs to abandon human sacrifice.

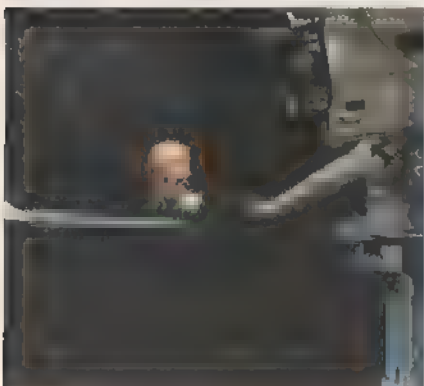




## THE SENSORITES

(6 episodes) by Peter R Newman

The TARDIS lands on the deck of a space craft from twenty-eighth century Earth. Its captain, Maitland, explains that they are under the control of a race called the Sensorites, who live on the Sense-Sphere planet below. The Sensorites are all physically identical



telepaths, who communicate with Susan and so invite the travellers to their home. They explain that they know the space craft has discovered molybdenum on Sense-Sphere, and they don't wish to be exploited. The Sensorites fear humanity after a previous visiting ship caused many of them to subsequently die. The Doctor discovers deadly nightshade in the planet's water system but has to deal with political intrigue and murder from within Sensorite society, as well as human poisoners deep within the city's reservoirs.

## THE REIGN OF TERROR

(6 episodes) by Dennis Spooner

The TARDIS lands in a forest clearing so Ian and Barbara are convinced they are safely home. In fact, they are just outside Paris during Robespierre's infamous reign of terror. The travellers are separated; the Doctor heading to Paris disguised as an official while Ian is arrested as an English spy. Barbara and

Susan become embroiled in a plot to overthrow Robespierre and are sentenced to be guillotined.

## PLANET OF GIANTS

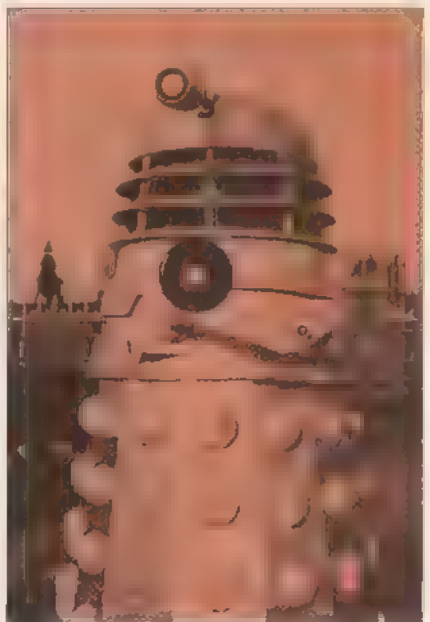
(3 episodes) by Louis Marks

The TARDIS finally returns the travellers to contemporary England, but due to an accident, they have been reduced to an inch in height. As they encounter a murderous entrepreneur, Forrester and an immoral scientist, Smithers, they must also avoid a hungry cat and deadly insecticides as they battle to warn the authorities. The journey back to the TARDIS is littered with danger in a once familiar, now perilous, world.

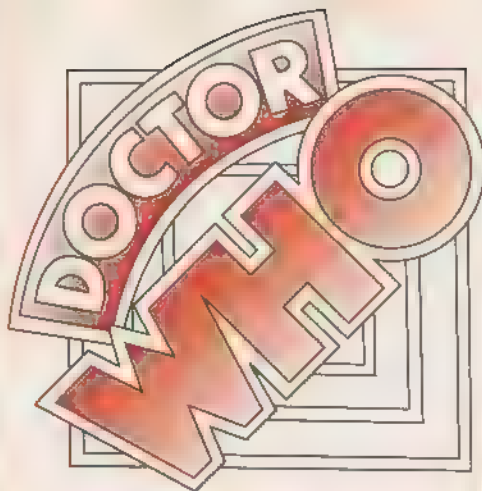
## THE DALEK INVASION OF EARTH

(6 episodes) by Terry Nation

London - halfway through the twenty-second century and the Daleks are in control. Weakened by a space plague, Earth has become an easy target for the rapacious monsters and only small pockets of resistance exist to fight the invaders. The Daleks are also using converted humans, Robomen, to help track down the resistance groups and destroy them. The Doctor and Ian are captured and taken for robotising aboard the Dalek saucer while Susan falls in love with David Campbell, the rebel leader. Barbara joins up with some other rebels and eventually all the separate groupings gather at a vast mining complex in Bedford. There the Daleks are trying to remove the Earth's core and replace it with a device that will enable them to use the planet as a gigantic space ship, made up of the raw materials they need for their war effort. Although the TARDIS crew are victorious, the Doctor elects to leave Susan with Campbell, where she can grow up in safety.







# 1965/6

## THE RESCUE

(2 episodes) by David Whitaker

The TARDIS lands on the planet Dido in the twenty-fifth century. As the travellers, saddened by Susan's departure, explore, they are separated. Barbara encounters an evil creature called Koquillion while the Doctor and Ian explore the inside of a cavern where the Doctor realises a vast civilisation once existed. Koquillion thinks he has killed Barbara but she makes her way to a crashed ship from Earth where two survivors wait for a rescue craft. One of the survivors, Vicki, befriends Barbara but the other, the crippled Bennett, sees her presence as a danger, sure to anger Koquillion. The Doctor and Ian make their way to the ship and together they resolve the mystery behind the alien. At the story's end, Vicki elects to join the TARDIS crew and journey with them.

## THE ROMANS

(4 episodes) by Dennis Spooner

The TARDIS crew have been resting outside a Roman villa while its owner is away. Leaving Ian and Barbara to laze around, Vicki and the Doctor head for the nearby marker town. There the Doctor is mistaken for the recently assassinated Maximus Petulian, a lyre player on his way to Nero's court. As the two of them are escorted to Rome, Ian and Barbara are attacked by slavers. Barbara is sold in a slave market while Ian is shipped off to be a galley slave. Barbara is brought to work at Nero's palace where the Emperor becomes infatuated with her. A storm at sea wrecks Ian's galley and he escapes to Rome where he is put to fight in the gladiatorial games. The Doctor wins Nero's approval and eventually all four of them are reunited at the villa, although Ian and Barbara are unaware of the Doctor and Vicki's adventure and vice versa.

## THE WEB PLANET

(6 episodes) by Bill Strutton



The TARDIS is dragged from space to the planet Vortis; a place the Doctor has visited before. Instead of the friendly Menoptra he expects to find, they encounter the Zarbi – mindless insectoid slaves of the evil Animus that has taken over the planet. The Menoptra themselves are grouping for an attack on the Animus to reclaim their home but many of them are killed or captured and forced to work at the lethal Crater of Needles. Ian helps a race of underground Optera reclaim the surface while Barbara helps the Menoptra invasion force to arrive with a gun capable of destroying the Animus. The Doctor and Vicki are held captive by the Animus who wants the secrets of the TARDIS so that it can explore the whole of time and space.

## THE CRUSADE

(4 episodes) by David Whitaker

Twelfth century Palestine is the TARDIS' next port of call. Saracen hordes, led by the villainous war lord El Akir, ambush Richard the Lionheart and the Doctor becomes an advisor at his court. Barbara is captured as a slave girl for El Akir's pleasure while Ian overcomes petty thieves and rogues to try and rescue her. The Doctor's involvement at court accidentally exposes Richard's plans to marry his sister Joanna to the Saracen leader's brother Saphadin. Joanna refuses and Richard blames the Doctor...

## THE SPACE MUSEUM

(4 episodes) by Glyn Jones

A series of time disturbances affect the TARDIS crew as they land on the dust planet of Xeros. They discover a vast museum dedicated to the successful but warlike Morok Empire, although as they explore neither the Moroks nor

the vanquished Xerons are able to see or hear them. When they see themselves as exhibits, the Doctor surmises that they are on a slightly different time track which suddenly rectifies itself, making them visible to all. They must then fight to survive and avoid becoming part of the museum.

## THE CHASE

(6 episodes) by Terry Nation

The Daleks have discovered the secrets of space/time travel and set out to capture the Doctor. A chase through time and space ensues as the two parties first land on the desert planet of Aridius, followed by excursions to the Empire State Building, the Mary Celeste and the Festival of Ghana where Vicki accidentally gets trapped in the Dalek capsule. There she witnesses the Daleks creating a robot duplicate of the Doctor. When the chase leads to the planet Mechanus, the robotic Doctor infiltrates the TARDIS party until the real Doctor overcomes it. Then they are captured by the robotic Mechnoids and meet another prisoner, space pilot Steven Taylor. Together they all attempt to escape the





Mechonoid city while the robots engage the Daleks in a fierce battle. The Doctor and Vicki reach the safety of the TARDIS but Ian and Barbara use the abandoned Dalek ship to return to the Earth of 1965, finally able to resume their own lives.

## THE TIME MEDDLER

(4 episodes) by Dennis Spooner

The TARDIS lands on the rocky coast of England in 1066. The Doctor and Vicki discover that Steven has managed to board the TARDIS and with their new companion they head off to the local Saxon village. They hear tales of the strange Monk who lives in the nearby monastery. The travellers are surprised to discover a wristwatch and tape-recorder in the primitive area and realise that the Monk is in fact another member of the Doctor's race, with a fully functional TARDIS of his own. The Monk is a mischievous meddler who enjoys tampering with history. The Doctor must outwit his outrageous scheme and ensure time continues along its established course.

## GALAXY 4

(4 episodes) by William Emms

A planet in Galaxy 4 is about to be destroyed when the TARDIS materialises. The travellers meet the female Drahvins, led by the determined Maaga who want to use the ship of the



planet's inhabitants, the hideous, ammonia-breathing Rills, to escape, leaving the Rills to die. The Doctor soon realises that the planet will explode sooner than they all thought and it becomes a race against time to evaluate the aliens' true intentions and escape the doomed world.

## MISSION TO THE UNKNOWN

(1 episode) by Terry Nation

On the planet Kembel Space Special Security Service agent Marc Cory has discovered a terrible secret. The Daleks are planning to launch a massive attack on the Solar System. As his crew are killed one by one by the Daleks or the deadly Vaaga plants, he manages to despatch his final message. When he, too, dies at the hands of the Daleks, it looks as if all hope is lost as the evil creatures prepare their master plan...



## THE MYTH MAKERS

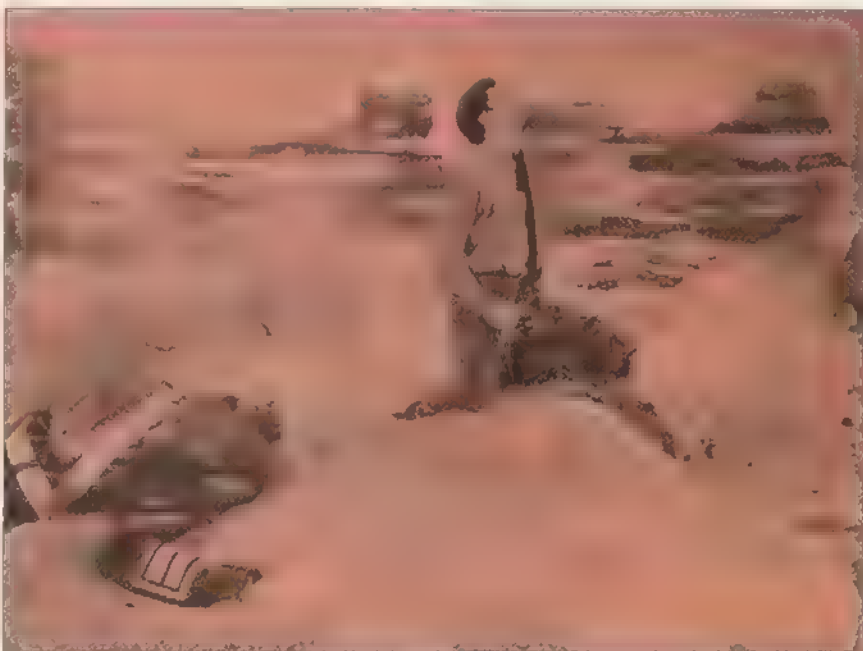
(4 episodes) by Donald Cotton

On the plains outside a besieged Troy, the TARDIS lands and is mistaken as the Temple of Zeus. The Doctor is thought to be the Father of the Gods while Steven adopts the personality of a warrior, Diomedes, and is challenged to a duel by Achilles. Vicki is taken into the service of the Trojans where Paris hails her as the prophetess Cressida and she meets and falls in love with Troilus. After the city is captured by the Greeks using a wooden horse the Trojans flee, Vicki electing to remain with Troilus, although a slave girl, Katarina, enters the TARDIS to look after an injured Steven.

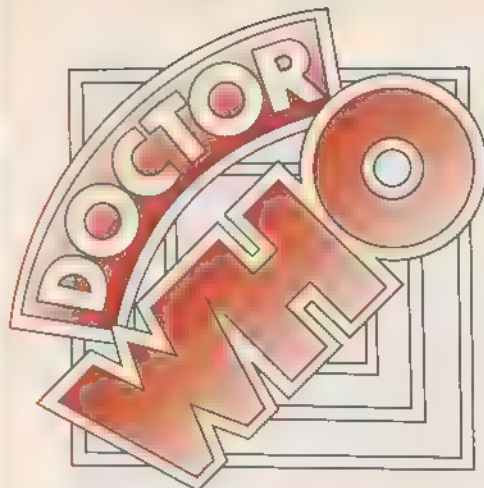
## THE DALEKS' MASTER PLAN

(12 episodes) by Terry Nation and Dennis Spooner

The Doctor lands on Kembel where the Daleks' plan to attack the Solar System has advanced by six months. SSS agent Bret Vyon is trying to solve the mystery of the missing Marc Cory, and the Solar System has been betrayed by its Guardian, Mavic Chen. As the Daleks embark on a quest to find the Taranium Core to power their time destructor, first Katarina, then Vyon die during the struggle. Vyon's sister, Sara Kingdom joins the Doctor and after they steal the Taranium Core, the Daleks concentrate on tracking them down, chasing them through the Earth of the Twenties and ancient Egypt where they once again meet the Meddling Monk. Chen is eventually exterminated by the Daleks when his usefulness is ended but the Time Destructor is powered up. Only Sara Kingdom has the power to prevent its use.







# 1966

## THE MASSACRE

(4 episodes) by John Lucarotti

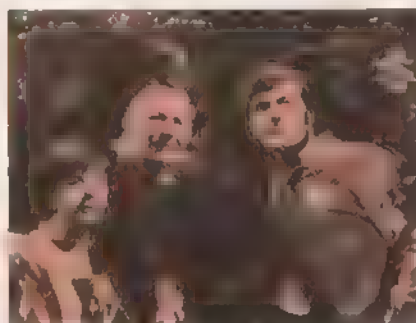
The Doctor and Steven are resting in Paris towards the end of the sixteenth century. It is almost Saint Bartholomew's Eve and the Catholic Queen Mother, Catherine de Medici, is planning her massacre of the Protestant citizens. The travellers meet some Huguenots and this leads to a rescue of a young servant girl, Anne Chaplette, who has overheard the Queen Mother's plans. However, the Protestant Admiral de Coligny does not believe Anne's story and later he receives a visit from the Catholic Abbot of Amboise, who is identical to the Doctor. Steven mistakenly believes the Abbot is the Doctor in disguise until he hears of his plans to assassinate the Admiral. Although the assassination is foiled and the Abbot executed, the massacre still goes ahead and a reunited Steven and the Doctor flee Paris.

Angry at leaving Anne Chaplette to die, Steven storms out of the TARDIS when it arrives on Wimbledon Common. Seconds later a young girl, Dorothea 'Dodo' Chaplet, dashes in thinking it is a real police call box. When a cooled down Steven returns the TARDIS takes off with its new passenger, possible proof that Anne Chaplette did survive after all...

## THE ARK

(4 episodes) by Paul Erickson and Lesley Scott

The TARDIS lands in what appears to be a jungle full of animals from different parts of Earth. Eventually the travellers realise that they are on board a



massive space Ark, where the miniaturised survivors of Earth, and their reptilian servants the Monoids, are being taken to Refusis to begin life again. Dodo's cold begins to affect the few non-immunised humans and Monoids still awake and the travellers are put on trial. The Doctor solves matters and the crew depart. They return immediately but discover that they are now hundreds of years in the future and the Ark is nearing Refusis. Instead of happy preparations for land-

fall, they find the Monoids in command, brutally exploiting the humans and preparing to invade Refusis...

## THE CELESTIAL TOYMAKER

(4 episodes) by Brian Hayles

Turned suddenly invisible, the Doctor realises that the TARDIS has entered the domain of the extra-dimensional being known as the Toymaker. He enlists Steven and Dodo to play a series of lethal games to find the captured TARDIS, whilst an invisible and later muted, Doctor plays the trilogic game to try and outwit the Toymaker. As Steven and Dodo meet living clowns, dolls and playing cards as well as the murderous schoolboy Cyril, they discover that all attempts to reach the TARDIS are being thwarted. When Cyril is destroyed by his own game it becomes a race to rescue the Doctor and escape before all three of them become the Toymaker's play-things for all eternity.



## THE GUNFIGHTERS

(4 episodes) by Donald Cotton

The Doctor has toothache and landing in Tombstone in the wild west of America, they head for a dentist. The newly set-up local practitioner is one Doc Holliday, currently on the run from the Clanton family and their hired helps, Snake-Eyes Harper and Johnny Ringo. The Doctor is mistaken for Holliday while Steven and Dodo have to become bar-room entertainers to avoid being shot as outlaws. The travellers are eventually reunited as Wyatt Earp, the local sheriff, leads his family and Holliday in a final gunfight against the Clantons and Ringo at the OK Corral.

## THE SAVAGES

(4 episodes) by Ian Stuart Black

The Doctor is making a return visit to a highly civilised planet he visited once







## THE TENTH PLANET

(4 episodes) by Kit Pedler and Gerry Davis

The TARDIS arrives at Snowcap Base at the South Pole. General Cutler and his scientists are astonished to discover a new planet in space, draining energy away firstly from a space shuttle and then from Earth itself. As a second shuttle is launched with Cutler's son aboard, the Earth is visited by the new planet's inhabitants: the Cybermen. Their planet, Mondas, is dying and they have come to steal Earth's energy and convert humans into their own kind. Although the first wave of Cybermen are defeated, more arrive and there ensues a desperate battle to destroy the invaders. On returning to the TARDIS, Ben and Polly are horrified when the already ill and exhausted Doctor declares that his body is worn out. In front of his companions, the old Doctor topples to the floor of his Ship, his face beginning to blur and change...

before. He takes Steven and Dodo to meet Jano, leader of the Elders. The inquisitive Dodo discovers that everything is far from civilised in Jano's city as the local savages are being experimented upon. The Doctor realises that Jano's 'civilisation' is based upon the life forces being drained out of the local savages to keep the Elders alive. Determined to stop these unethical practices, the Doctor has to find a solution. When he does, Steven decides to remain on the planet to help reunite the two societies.

## THE WAR MACHINES

(4 episodes) by Ian Stuart Black from an idea by Kit Pedler

The Doctor succeeds in returning Dodo to contemporary Earth but they soon encounter the artificial intelligence known as WOTAN; a computer housed in the newly-opened Post Office Tower in Central London. Dodo falls under the machine's influence and tries to trick the Doctor into becoming one of WOTAN's slaves as well. The plan is foiled and Dodo leaves the Doctor to spend some time recuperating in the country. WOTAN however then unleashes its lethal War Machines onto the streets of London. With the aid of Ben Jackson, a vacationing sailor, and Polly, secretary to WOTAN's creator Professor Brett, the Doctor must overcome the threat of both the machines and the controlling computer. When Britain is at last safe, the Doctor plans to set off alone in the TARDIS but he is soon joined by an inquisitive Ben and Polly.

## THE SMUGGLERS

(4 episodes) by Brian Hayles

Ben and Polly's first adventure with the Doctor takes them to the seventeenth century Cornish coast. A mysterious message passed on by a churchwarden leads the travellers into intrigue and murder as pirates and smugglers try to locate buried treasure. With Ben and

Polly eventually accused of murdering the churchwarden, the Doctor must enlist the help of the local customs and excise men to try and thwart the pirates, led by Captain Pike and the smugglers lead by the local Squire.

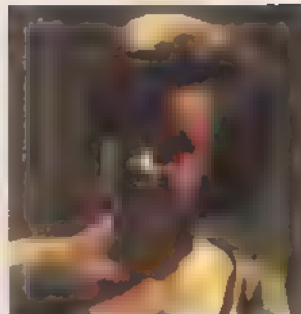






"I always hated watching myself," says Carole Ann Ford who played Susan Foreman, the Doctor's granddaughter (*An Unearthly Child to The Dalek Invasion of Earth*). "I loathed it – I used to sit there with my nails digging into the palms of my hands. We all got on very well right from the beginning. A great team feeling – we were in contact with the production team, making decisions all along the way. It was a great big consultative business – a much more chummy, family business than television is today. The mix of stories was fantastic – the science fiction ones were great, the historical ones wonderful. I can't really say which I preferred although I suppose the historicals came out slightly better. John Lucarotti was a great writer. My favourite story though was *Planet of Giants*. The sets were superb – you almost didn't need to act. Mind you, there were ones that I wasn't so keen on, such as *The Edge of Destruction*. We went mad for two episodes, and I think that was simply because none of us knew what it was all about – we just didn't know what we were doing. And not only because it was so quick – it was frankly so weird and whenever we asked why we were behaving in a particular way we were just told to get on with it and just say the words! It was a tiring schedule on the show – we often recorded them as if they were live, without any breaks for nearly twenty-five minutes. The air conditioning wasn't very good in the studios and we really sweated our heads off and the TARDIS console would keep going wrong because of the heat!

"We were a very happy little group," says William Russell who played science teacher Ian Chesterton (*An Unearthly Child to The Chase*). "I was very impressed with William Hartnell – he was a true professional. He had all the switches in the TARDIS marked out exactly in his mind and he came up with the idea of the Doctor always getting Ian's surname wrong; he wasn't at all like the Doctor in real life, he was just a good actor doing his job in his own way. Off set we'd have a lot of fun – the canteen food was really awful and we went through a phase of bringing in our own. I'd bring in salad, Billy would bring in a pie and Verity Lambert, who was a wonderful cook, would bring in something she'd made. The show did have some problems though. A lot of the writers began making us do things that we didn't think our characters would do – it wasn't until Dennis Spooner came on-board as story editor that things became co-ordinated. Overall, *Doctor Who* had a very positive effect on me because it was a very successful programme and I enjoyed it very much. It stretched me to my limits as I really only intended staying for the first year. I stayed on for longer but I think the nine-to-five mentality began to get to me and I needed a change. Jackie Hill and I left together and I heard afterwards that poor Billy was furious with us. Although I never saw him again, we kept in touch via Christmas cards. I saw Jacqueline Hill from time to time and remained a close friend of Verity Lambert's. They were all such imaginative, intelligent people"



"It was at a party that I first heard about *Doctor Who*," said the late Jacqueline Hill, who played history teacher Barbara Wright (*An Unearthly Child to The Chase*). "I had known the producer for some years and she was in the process of casting the regulars for the show. We talked about it and shortly afterwards she offered me the part. I think everybody underestimated the programme's appeal but it became clear very quickly that we had a hit on our hands. Although it sounds boring, the Daleks were undoubtedly the best monsters – they were just so effective. It became easy to suspend one's disbelief when acting opposite them. That made the whole programme that little bit more polished and exciting. On the whole though I preferred the historical stories, because I was given a bit more to do in them. In the science fiction stories it was the monsters and weird characters who tended to take over and all the girls had to do was look frightened and get lost in gloomy passages. Bill Russell and I mutually decided to leave. We'd done two years of it and there wasn't a lot more we could do with either of our characters and we'd had a lot of fun with them. I think it was always felt that there was a slight romance between Ian and Barbara and so they left together and returned to London. I went back to *Doctor Who* in 1980 to appear in a story called *Meglos*, where I played a character totally removed from the calm, unflappable Barbara. It was a very happy reunion with a show that was, however, the same show in name only." Jacqueline Hill died on February 18th, 1993.

"My role in *Doctor Who* was pretty unrewarding from an acting point of view," says Maureen O'Brien, who played Vicki, the twenty-fifth century orphan (*The Rescue to The Myth Makers*). "The scripts were very easy to learn because they were more or less the same week-in week-out. The stories were rather predictable and I was always fighting to get decent lines, but to no avail. All I ever had to do was look frightened and scream and I didn't actually do that very often! The funny thing is that if *Doctor Who* wasn't such a cult, with people always reminding me of it, it would have remained one of my least memorable jobs. It means nothing to me at all and when asked about it, I just go blank. If I'd wanted a more commercial acting career, then *Doctor Who* would have been the ideal springboard, but that's not what I wanted – it just did not suit me. I had been totally at home in the theatre but the whole middle-class materialistic atmosphere of TV was alien to me. I felt very scared and overwhelmed. Of course Bill Russell and Jackie Hill were wonderful and took care of me. And even though she'd left, Carole Ann Ford came over to me on my first day to say hello. I was also very fond of Billy Hartnell. My job, really – since the acting was no great sweat – was to laugh him out of his rages and tantrums. He'd get very tetchy as any word of more than two syllables was really a bit of a problem for him. By the time the end of my contract came though, I was dying to get away because once I realised exactly what I had got into I made it very clear that I didn't want to go on anymore."







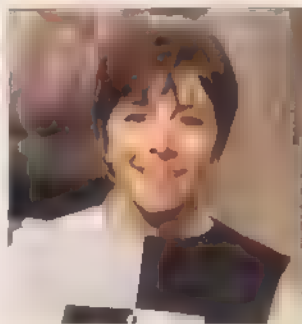
"I was broke and heard that they were looking for people to play giant insects in *Doctor Who*," says Peter Purves, who played space pilot Steven Taylor (*The Chase to The Savages*). "I went and saw the director, Richard Martin, but he said 'No'. He did promise that he'd cast me if anything else came up. I took this with a pinch of salt but then he offered me this American Hillbilly in *The Chase*. Having finished the scene I was approached by the producer Verity Lambert and her story editor Dennis Spooner and offered the part of Steven. I thought this looked smashing – he was a space pilot and so he could be clever and argumentative. A considerable asset to the Doctor. However despite what Dennis had written for the character the subsequent writers just made him wet. He was a bit better in *The Massacre* and *The Myth Makers* but very rarely in anything other than those. *The Celestial Toymaker* was without a doubt the best, a super story with lots of clever things in it. I used to enjoy our casts – Adrienne Hill, Jean Marsh and Peter Butterworth who was a very witty man. I got on well with Bill Hartnell, one of the few people who did. I'm proud of the fact that I was in *Doctor Who*. I didn't enjoy the job, because the character wasn't worth playing in the end which is an awful thing to say and sounds arrogant. But I enjoyed the people. When I think back now I probably enjoyed it more than I thought I did at the time. I certainly enjoyed it when Verity was there because I felt she thought I was really good but after she left, my enthusiasm sort of died."

"The first part I auditioned for was the part of King Richard's sister, Joanna," says Adrienne Hill, who played Trojan servant girl Katarina (*The Myth Makers to The Daleks' Master Plan*). "That was for Douglas Camfield. Ironically, Jean Marsh eventually got the part. He then called me back a few months later to appear in the Dalek story. I was actually introduced in the Trojan War story, in the last episode. There were some brilliant people in it – Frances White, Barrie Ingham, Max Adrian... they'd been doing it for about a month before I arrived and it was all wrapping up. I can remember going along for the last episode and being terribly impressed. I had lunch with Maureen O'Brien and Peter Purves and they told me to expect the tight schedule and how to cope with Bill Hartnell. He was nice to me as I told him that this was my first television work and he took me under his wing to guide me. You really had to be on your toes with him, though, because he would often forget his lines and we couldn't re-shoot things. You had to be prepared to help him out of a situation. Of course, all I ever said was 'What's happening, Doctor?' They cut my best lines about knowing I was destined to die by reading signs and portents. My death was done on a trampoline, with the camera below us. I was jumping up and down to give the impression I was floating away through space. I was terribly proud of that – it was actually done before the Trojan stuff. Jean Marsh and I recorded our deaths on the same day although they were weeks apart when on TV!"



"I suppose my earliest connection with *Doctor Who* was my brief marriage to Jon Pertwee," says Jean Marsh, who played doomed Space Security Agent Sara Kingdom (*The Daleks' Master Plan* only). "I can't really remember my first *Doctor Who* part, as King Richard's sister, although I know Douglas Camfield directed it. Then he asked me to play this *Avengers*-style space pilot or something. I don't know how I ever did it because I spent most of the time laughing along with Bill Hartnell and Peter Purves. They used to send me off the set and say I could only come back when I'd calmed down, which I never did. The whole thing looked very glamorous and good on television, but in the studio I thought it was a disaster. Knobs would come away in your hands and the Daleks weren't exactly impressive to see in real life. But I really enjoyed doing the series because it was so exciting to make, and the best work you do are always the ones that are the most fun. I had a wonderful death scene, filmed before I did anything else in the story. I was aged to death which was done really well. I remember a darling old lady playing my final moments, but dressed in this slinky Space Police outfit and looking really good in it! Although I was only in that one, very long story, I always gets lots of fan mail about it. That's why I was so pleased to do another one, playing a wicked queen in the last series. The story was called *Battlefield* and I got to be very wicked but actually very intelligent and rounded, as characters go. I'm very grateful for that."

"I remember auditioning originally for the part of Susan, back in 1963," says Jackie Lane, who played Dorothea 'Dodo' Chaplet (*The Massacre to The War Machines*). "When I realised that it was to be a long running part, I said I didn't really want to read for the part. I don't know if they would have even offered it to me, but anyway, Dodo came along a couple of years later when I was more prepared to tie myself down to a television series. It was very friendly – although poor Bill Hartnell had put up with a lot of cast changes over a short space of time. It was really beginning to get to him. We got on very well although I wouldn't say I ever really *knew* him that well. Dodo was very much a Sixties character. I think I was one of the first girls on television to wear a mini-skirt. Because I am so small, it was quite difficult to find trendy clothes in my size, but I selected this Dylan cap and that really started the character off for me. I was cast by John Wiles but he gave up being producer after my first story and Innes Lloyd took over. I think he had definite plans for the series into which neither Steven nor Dodo really fitted and half way through my first year, I was told that Dodo was to be written out. I would have liked a dramatic ending and my farewell just two episodes into *The War Machines*, and not even on camera but in reported speech, was a bit of an anticlimax. Still, I got my revenge. I now run a voice-over agency and Innes Lloyd once asked me to find him work. I reminded him that he had once sacked me from *Doctor Who* and said a very firm 'no!'"







# 1966/7

## THE POWER OF THE DALEKS

(6 episodes) by David Whitaker

Suspicious of the newly-regenerated Doctor, Ben and Polly are alarmed to find themselves on the colony world of Vulcan. Within moments the Doctor has discovered a murdered Earth official and assumed his identity. As the travellers are taken to the colony, the Doctor is horrified to learn that their



chief scientist, Lesterson, has discovered a capsule in the mercury swamps containing three Daleks. Lesterson is determined to reactivate the creatures and use them as servants. The Doctor warns against this but as his credibility is brought into question by the political wrangling of the security chief, Bragan, his warnings are not heeded. Before long the Daleks have established a production line and the colony is overrun by the murderous aliens.

## THE HIGHLANDERS

(4 episodes) by Elwyn Jones and Gerry Davis

The TARDIS lands near Culloden during the war between England and Scotland. As Bonnie Prince Charlie is defeated, the Doctor, Ben and Polly become embroiled in the machinations of slave traders, run by the crooked English solicitor Grey. The Doctor intends to rescue the slaves and arm

them while exposing the wicked Grey to the English redcoats. When the crew are once again reunited, the TARDIS gains a new occupant – the Highlander piper Jamie McCrimmon.

## THE UNDERWATER MENACE

(4 episodes) by Geoffrey Orme

The TARDIS lands on an extinct Volcano in the latter half of the twentieth century. The travellers are captured by the primitive Atlanteans and taken to the undersea city of Atlantis. There they are to be sacrificed to the goddess Amdo by being fed to sharks. They are rescued by a scientist, Zaroff, who is totally insane and wishes to destroy the world by draining the seas into the Earth's core. The Atlanteans however only know him as a benefactor who has promised to raise Atlantis once again. Ben and Jamie are sent to work in the undersea mines while Polly is turned into one of the Atlantean food-servicers: a fish-person. Enlisting some shipwrecked sailors, it is the Doctor's task to convince the Fish People and other Atlanteans to band together and expose Zaroff for the madman he is.

## THE MOONBASE

(4 episodes) by Kit Pedler

The TARDIS is drawn to Earth's moon en route to Mars. The TARDIS crew make their way to a nearby moonbase but Jamie is injured along the way. The base is a weather control station and before long sabotage and crew illness strike at inopportune moments. The TARDIS crew are suspected but before long the true enemy are exposed. The Cybermen have returned, intending to utilise the moon as the first step in their invasion of Earth. The Cybermen are using the infected moonbase operatives to control the Gravitron, the massive machine that directs the Earth's climate. Polly foils their first attack with a lethal cocktail of plastic solvents, but before long the silver giants attack en masse, marching across the moon's surface and preparing to take absolute control of Earth



## THE MACRA TERROR

(4 episodes) by Ian Stuart Black

The travellers arrive at an Earth colony which is run like a giant holiday camp. The cheerful atmosphere and pleasant society soon makes the TARDIS crew relax but after a while the Doctor suspects all is not as it seems. The Controller appears to be an expressionless image and an apparently crazed man called Medok warns the crew of the Macra, giant crab-like monsters. The Macra are in fact running the colony brainwashing its occupants (including Ben) into working in their deadly mines to create the poisonous gases they need to survive. As the leaders of the Colony turn against the Doctor and imprison him alongside Medok, it falls to Jamie and Polly to try and rescue him, help Ben recover, and defeat the insidious Macra.

## THE FACELESS ONES

(6 episodes) by David Ellis and Malcolm Hulke

The TARDIS lands at the newly opened Gatwick airport in 1966. Distracted by a plane bearing down on them, the TARDIS crew separate. Polly witnesses the murder of a police-



man but is kidnapped before she can provide evidence. The Doctor tries to convince the Commandant of the mysterious goings-on and Jamie meets Samantha Briggs, whose brother has disappeared after boarding an aeroplane run by Chameleon Tours: the centre of the Doctor's investigations. It transpires that Chameleon Tours is run by a race of extra-terrestrials who have no identity and are stealing the personalities of the kidnapped airport staff and passengers. The Doctor learns of a massive Chameleon space station in orbit where the captives are being held and visits it to rescue everyone. When the danger is over, Ben and Polly realise that it is the very day that they first boarded the TARDIS so use the opportunity to make their farewells.



## THE EVIL OF THE DALEKS

(7 episodes) by David Whitaker

The TARDIS is stolen from Gatwick Airport and in giving chase, the Doctor and Jamie embark on a series of rendezvous to find it. Eventually they encounter Edward Waterfield – an antiques dealer whose wares are too new to be genuine. Suspicious, the Doctor investigates further but is kid-



napped and the travellers are taken back to 1866, Waterfield's own time. He explains that he and his colleague, the obsessive Theodore Maxtible, have partnered themselves with time-travelling Daleks. The Daleks have Waterfield's daughter, Victoria, captive and have promised Maxtible the secret of turning base metal into gold. Their aim is to discover 'the Human factor' and destroy it, installing 'the Dalek factor' in the Doctor and using his captured TARDIS, which is on Skaro, to spread their evil throughout time and space. When the Doctor is taken to Skaro to meet the Dalek Emperor, Waterfield bravely sacrifices himself and on escaping from the planet the Doctor and Jamie take Victoria with them.

## THE TOMB OF THE CYBERMEN

(4 episodes) by Kit Pedler and Gerry Davis

The TARDIS materialises in the future, on the planet Telos where an

archeological expedition is excavating the lost tombs of the Cybermen. The expedition is financed by Kaftan and Klieg, two logicians who wish to revive the monsters. By raising the temperature in their ice caverns, Klieg reactivates the Cybermen who attack the humans by using cybermats, metallic rodents. Klieg wants the Cybermen to return to Earth and work alongside him but the CyberController plans to go to Earth once he has converted the explorers into Cybermen; something the Cybermen will eventually do to all humanity. The Doctor, Jamie and Victoria must overcome Klieg and Kaftan's plans as well as the ruthless CyberController before they can leave Telos.

## THE ABOMINABLE SNOWMEN

(6 episodes) by Mervyn Haisman and Henry Lincoln

Travers, an explorer in the Himalayas in the early half of the twentieth century, is searching for the Yeti, or abominable snowmen. His partner is mysteriously killed by something large and hairy, and he seeks refuge at the nearby



Det-Sen monastery. When the Doctor (in a furry jacket) and his friends arrive they are accused of the murder. Before long, however, the Yeti themselves attack. These are not the legendary beasts of lore, but huge robots, controlled by the evil Great Intelligence.

The Intelligence is using the Dali Lama, Padmasambhva, to control its operations. The Doctor has to help the monks in the monastery defeat the Yeti from outside and defeat the evil from within.

## THE ICE WARRIORS

(6 episodes) by Brian Hayles

Earth is in the grip of another ice age and within Britannicus base, Leader Clent is using his computer to keep the ice flows at bay. His chief scientist has resigned and gone to live in the wilderness and Arden, an archeologist, is disobeying orders and staying out on the glacier. He has uncovered a figure buried in the ice which turns out to be Varga, a Martian warrior who is quickly nicknamed as an Ice Warrior. When the TARDIS arrives, the Doctor is quickly put to work by Clent while Jamie is injured by other Martian warriors and rescued by Clent's missing scientist, Penley. Victoria is taken captive by Varga and taken to his space station. Clent wants to destroy the Martians but is too reliant on his computer which knows that if he uses his ioniser to wipe them out, Britannicus base will also be destroyed.



## THE ENEMY OF THE WORLD

(6 episodes) by David Whitaker

Arriving on a Australian beach the time-travellers are attacked by three men. They are then rescued by a helicopter pilot called Astrid. Her boss, Giles Kent, explains that the Doctor is the doppelganger of Salamander, a man who pretends to be the world's benefactor through his inventions but is in fact planning to seize control. Jamie and Victoria infiltrate Salamander's retinue while the Doctor meets the security chief Benik, a sadistic thug. With the help of Donald Bruce, the Doctor attempts to expose Salamander once and for all, but it transpires that Salamander isn't the only one whose self-interest is greater than their interest in world security. . .



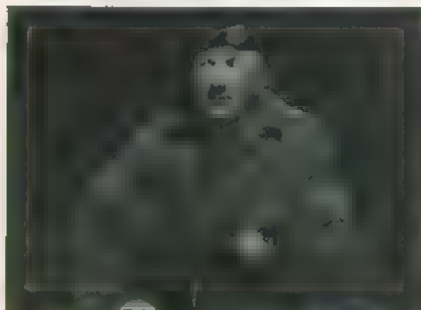




## 1968/9

### THE WEB OF FEAR

(6 episodes) by Mervyn Haisman and Henry Lincoln



When the TARDIS materialises in space, it is smothered by a strange glowing web. Anxious to escape, the Doctor shifts the TARDIS to the London underground tunnels of the late twentieth century. They soon meet up with their old friend Professor Travers who explains that London has been evacuated following mysterious deaths and a massive web substance enveloping the tube system. Once again, the Great Intelligence is behind the attacks, using newer, more vicious versions of the robotic Yeti. During the battles, the Doctor encounters an army Colonel, Lethbridge-Stewart, who helps him overcome the Great Intelligence which wants to drain the Doctor's mind of its knowledge and experience.

### FURY FROM THE DEEP

(6 episodes) by Victor Pemberton

The TARDIS arrives at a refinery in the North Sea. Sabotage has been committed on the pipes and crew members are disappearing. The Refinery boss, Robson, blames the Doctor but his young Number Two, Harris isn't convinced. A Dutch expert, van Lutyens believes that something strange is going on and the mysterious Mister Oak and Mister Quill appear to be agents for whatever force is at work. The Doctor discovers that a mutant seaweed creature is using the gas pipes, both indus-

trial and domestic, to take humanity over and further its existence. When it is finally defeated, Victoria, weary of her dangerous escapades in the TARDIS, decides to remain with the Harris family.

### THE WHEEL IN SPACE

(6 episodes) by David Whitaker from an idea by Kit Pedler

Leaving Victoria on Earth, the TARDIS travels to the future where the Doctor and a depressed Jamie encounter a Servo Robot aboard an empty space ship. The ship, the Silver Carrier, is near to a space station and on entering it, the travellers hear rumours of strange space rodents. With a new friend, astrophysicist Zoe Herriot, the Doctor and Jamie discover that the rodents are Cybermats, destroying the stations essential supplies of bernalium. As members of the crew go across to the Silver Carrier, Cybermen hatch from giant eggs in storage and take them over. The Cybermen are planning to use the station as a stepping stone to their latest invasion on Earth. After they have been stopped, Zoe sneaks aboard the TARDIS and despite the Doctor's warnings of the dangers he encounter, she elects to travel with him.

### THE DOMINATORS

(5 episodes) by Norman Ashby

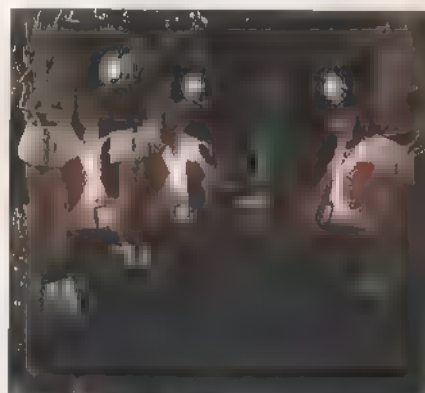
The TARDIS arrives on an island on the planet Dulkis, which has taken over by the sadistic Dominators, Rago and Toba. With the aid of their des-

tructive robots the Quarks, the Dominators are subjugating the Dulcians, although the Leader's son, Cully, is trying to encourage a rebellion. The Dominators plan to detonate a nuclear device within Dulcis' core and so reduce the planet to radioactive waste, which will in turn provide fuel for the Dominator fleet. The Doctor must find a way to stop the Dominators' plan and allow the pacifist Dulcians to carry on as normal.

### THE MIND ROBBER

(5 episodes) by Peter Ling

Escaping a volcanic eruption on Dulcis, the Doctor performs an emergency escape which flings the TARDIS into a white limbo. First Jamie and then Zoe are drawn out of the TARDIS by fake images of their



homes. Transformed into colourless duplicates of themselves and surrounded by White Robots, the Doctor has to



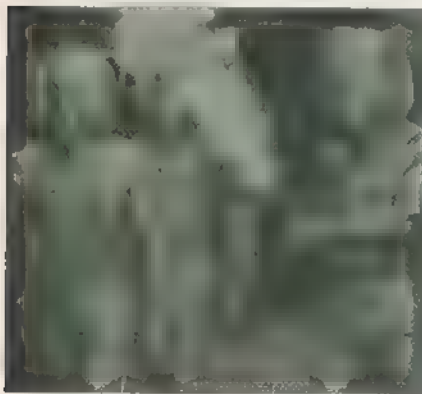


retrieve them. However, things go wrong and the travellers are separated when the TARDIS disintegrates in flight. All three find themselves in the Land of Fiction, where the Master of the Land is trying to write them into his schemes. During their attempts to avoid becoming works of fiction, the crew face a unicorn, the Medusa, figures from historical fancies and Jamie even loses his face for a while. Eventually the Doctor faces absorption by the computer controlling the Master of the Land while Jamie and Zoe must avoid capture by the White Robots

## THE INVASION

(8 episodes) by Derrick Sherwin  
from an idea by Kit Pedler

The TARDIS leaves the Land of Fiction and reassembles on the dark side of the moon, where the travellers see a mass of ships. Landing on Earth, the Doctor leaves an invisible TARDIS in a field and hitches a lift with a nervous truck driver. Shortly after he has dropped them off, the driver is stopped and shot. The travellers search out Professor Travers but instead discover that he has loaned his home to a Professor Watkins and his fashion photographer niece, Isobel. Isobel explains that her uncle is working for International Electromatics, but has disappeared. The Doctor and Jamie investigate and meet IE's enigmatic boss, Tobias Vaughn. On leaving IE, the time-travellers are tracked by Benton and Tracy, two men who it transpires are working for the newly-created United Nations Intelligence Taskforce, headed by a now promoted Brigadier Lethbridge-Stewart. Vaughn and his associates at IE are working in league with the Cybermen, preparing for a massive invasion utilising IE equipment which will transmit a paralysing hypno-sound. Vaughn is



using Watkins to build a Cerebratron Mentor with which he will control the Cybermen by giving them emotions. Before long the cybermen are arriving, bursting out of their sewer hideouts and striding through the streets of London. The Doctor must find a way of convincing Vaughn that the

Cybermen cannot be trusted as well as breaking through the hypno-sound to re-awaken Earth's military so that they can combat both the CyberFleet by the moon and the deadly CyberMegatron Bomb.

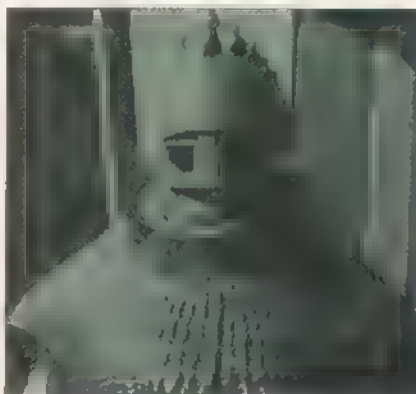
## THE KROTONS

(4 episodes) by Robert Holmes

The TARDIS lands on the planet of the Gonds, who are taught and controlled by the Kroton's Machine. Each year, the two brightest Gond students are sent to work with the Krotons but, as the Doctor discovers, they are in fact mentally absorbed, their bodies vapourised. The Gonds do not believe the Doctor, apart from one small faction who wish to free themselves of Kroton interference. The Krotons themselves are vast silicon life forms that survive on telurium. Before long the Doctor and Zoe are studying to become the Kroton's next students but although the Doctor feigns stupidity, Zoe is accepted and doomed to die.

## THE SEEDS OF DEATH

(6 episodes) by Brian Hayles



Communications with the T Mat (an instantaneous form of travel) station on the moon have failed and Commander Radnor has no way of getting in touch with the base, which has resulted in severe food shortages across the globe. The Doctor, Jamie and Zoe meet Professor Eldrad who has a space travel museum and Radnor convinces Eldrad to let the Doctor and Zoe go to the moon in a rocket. The moon has been invaded by Ice Warriors who use T-Mat to send a lethal oxygen-sucking seed pod to Radnor's base. More pods are distributed around the world, leaving vast quantities of foam which destroys the air. The Doctor must get to a weather control station to try and find a way of stopping the spread of the pods while also destroying the Martian fleet approaching from the other side of the moon.

## THE SPACE PIRATES

(6 episodes) by Robert Holmes

The TARDIS arrives on a beacon in deep space. One has been stolen and

the International Space Corps are on the trail. They believe the thief to be an innocent but eccentric and argumentative old pioneer called Clancey. With the TARDIS trapped in one beacon and the Doctor, Jamie and Zoe in another, they become separated and are forced to help track down the real culprits. It turns out that the pirates, led by the villainous Craven, are based upon the planet Ta. The mining corporation there is run by Madelaine Issigri, whose father Dom is Craven's prisoner. The Doctor must ask Madelaine to help him stop the pirates before they can successfully run all business in the sector.

## THE WAR GAMES

(10 episodes) by Malcolm Hulke  
and Terrance Dicks

The TARDIS materialises in No Man's Land during the First World War. The peculiar General Smythe is insistent that they are shot, so they escape. They go through a strange mist and find themselves in Roman times, and later still encounter fighters from the Boer War, the American Civil War and the sadistic General von Wiech. The Doctor realises that the soldiers have been kidnapped from Earth and taken to a place run by the militaristic Aliens of which both Smythe and von Weich are members. They are wiping each other out until only the strongest survive to create a brainwashed army for the Aliens. The battle strategy is masterminded by the cruel Security Chief and, a renegade from the Doctor's race known as the War Chief. When the War Lord arrives from the Alien's planet the Doctor realises that he is losing the battle. He calls upon his own race, the Time Lords, for help but tries to escape before they arrive. He fails and is taken to his own planet to stand trial for interfering in the lives of others, the Time Lord's greatest crime. Jamie and Zoe are returned to their own times and places, their memories of all but their first adventures erased from their minds and the Doctor sentenced to Earth, with a compulsory regeneration.

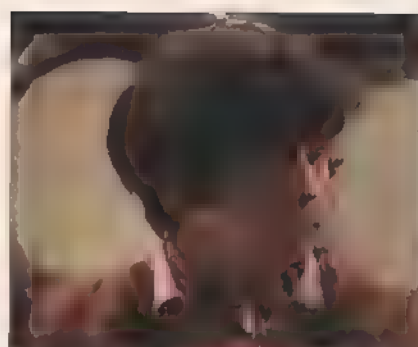
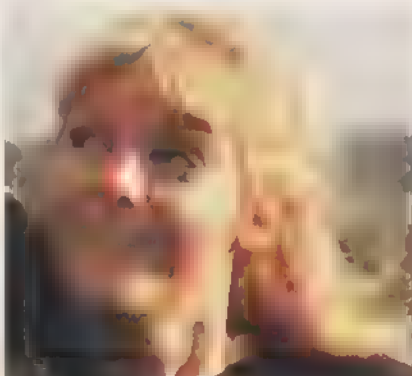






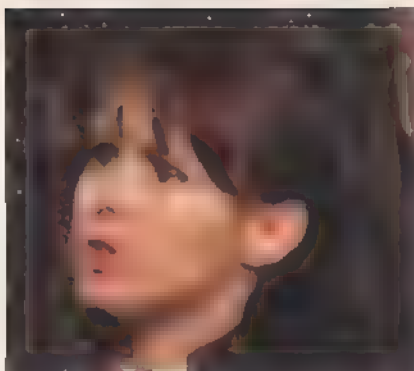
"*Doctor Who* was good fun to make," says Michael Craze, who played Able-Seaman Ben Jackson (*The War Machines* to *The Faceless Ones*). "We had lots of good parties in Fulham, where I stayed with Anneke Wills and her husband. Pat Troughton would sometimes come round and we'd have a good knees up at the end of a particularly tiring batch of filming. I was rather ill during my first few stories and eventually had to have an operation on my nose – to have some bone removed – and the hospital nearly killed me. If that wasn't bad enough, I got back to *Doctor Who* in time to meet the Cybermen. We filmed these snow scenes and all the snow was just handfuls of polystyrene. As we walked through this 'snowscape', people kept throwing snow at us. I breathed most of it in through my delicate nose, which wasn't a lot of fun! Anneke and I found Bill Hartnell somewhat awkward to deal with – he was coming to the end of his time on the show and didn't seem to get on with anyone; the producers, directors or us. He was very professional and got on with his job but nevertheless seemed anxious to escape it. When he left and Patrick took over, the whole atmosphere changed and I remember thinking that I had made the right decision to do the programme after all! Anneke and Pat, and later Frazer, made each day fun to go through. On the whole, I preferred the historical stories. I liked the one about Cornish smugglers a great deal, and *The Highlanders* gave us all a good chance to get into period costume. Of the science fiction ones, I liked the ones with Cybermen in, especially the one on the moon. We were suspended on wires as we pretended to bounce around on the surface, but every so often we'd get a bit tangled up and crash into these great plastic rocks. I wasn't in a great deal of my last adventure, *The Faceless Ones*, but I do remember filming in and around Gatwick airport. It wasn't entirely my choice to leave – I think the producers thought the TARDIS was overcrowded, so Anneke and I were out. Maybe they thought Ben and Polly would go off to get married, but neither Anneke nor I think that's the case. They were just good friends."

"I'm told that I was originally down to audition for the part of the Doctor's granddaughter, but I certainly never went along. I don't know why not, though," says Anneke Wills who played secretary Polly Wright – her surname was never given in the series, but Wright was the name on her character outline (*The War Machines* to *The Faceless Ones*). "Polly was very weedy and pathetic, screaming and moaning at the slightest provocation. Whenever we were all in deadly peril, she'd turn around and say 'Well, I'll put the coffee on!' A real benefit to have aboard the TARDIS. Actually, this was a conscious decision by me at the time. Sixties television was brimming with strong, aggressive women and womens' libbers. I wanted Polly to be a reactionary against the leather-clad *Avengers* and *Bond*-style girl. I never really felt at home until Patrick Troughton took over. Before that, working with Bill Hartnell was tense to say the least. We didn't get on too well but once Pat was around, things were marvellous. He was sensitive, witty and considerate. He went out of his way to make sure the whole team had a good time. While my children were watching one episode, I was making the next and they'd turn to their father and ask if I was actually going to come home that night! Yet they were always assured by Patrick's Doctor that things would turn out all right in the end. *Doctor Who* is wonderful like that, it touches the child in everyone. Wherever I go in the world, people are always overjoyed that I was Polly. She was as much a part of their lives every Saturday as she was mine. I was sorry to leave but it wasn't entirely my decision. We'd done a year and the production team thought it best if we moved on. With hindsight, it *was* best, both for *Doctor Who* and Anneke Wills. No matter how much I loved it then, and I still do today, I wouldn't have wanted to get typecast as a dizzy platinum blonde secretary as so many people were in the Sixties. I was very lucky, I had some good work after *Doctor Who*, some of it directly attributable to it. It was fun to be in then, and it's just as much fun to look back now."



"I had just been working with the director, Hugh David, when he moved onto *Doctor Who*," says Frazer Hines who played Jacobite Jamie McCrimmon (*The Highlanders* to *The War Games*). "He was casting parts for *The Highlanders* and asked me to meet up with Innes Lloyd, the producer. Shortly after the first couple of episodes had been transmitted, they asked if I wanted to stay. Of course I said yes, and even after I'd left in 1969, I came back twice – in *The Five Doctors* and then *The Two Doctors*. Jamie has that effect on you! When I arrived, I felt a bit of an interloper, the TARDIS already had Pat Troughton, Mike Craze and Anneke Wills in it, but they all made me so welcome. After Mike and Anneke went, Pat and I stayed, meeting up with Debbie Watling and later Wendy Padbury. My original costume was modified early on by Polly, but I was very keen to keep the kilt – Jamie was a historical character from Scotland and I was determined to keep that image going. Working with Pat was a treat. You never knew what he was going to do next – he was terribly wacky and original. We all loved the monsters – the Ice Warriors were great and I worshipped the Yeti – although I had a few problems with my character as written in *The Web of Fear*. I remember that took a long time to sort out, but overall, we had a lot of fun – although we sent each other up rotten. Debbie and I teased Pat unmercifully during *The Enemy of the World* where he played two parts. Every time he tried to be the menacing Salamander, we'd take the mickey. He was a great practical joker and it was our way of getting our own back. Some directors let you do that, to let off steam – others are hard-nosed and serious. With the time we spent doing the show, you couldn't afford to be too hard-nosed and we only had a couple like that. When I eventually decided to leave, the BBC asked me to hang on for a few more months and go when Pat did. I said yes and then Wendy announced she wanted out. She agreed to stay as well, so the three of us made a neat final story and we all departed together – a happy family until the very end."

"I actually auditioned for the part of Polly, but Innes Lloyd thought I was too young," says Deborah Watling who played the orphaned Victoria Waterfield (*The Evil of the Daleks* to *Fury from the Deep*). "A year later, he called me back to read for Victoria and I got the part. I was so nervous but Patrick and Frazer welcomed me with open arms and hoards of practical jokes, so I soon acclimated. I started off screaming at Daleks exploding around me and ended up a year later screaming at foam exploding around me. They didn't call me Leather Lungs for nothing. Ironically, it was my screaming that destroyed the seaweed monster in my last story, so all the practice was of some use. One of my favourite stories was *The Abominable Snowmen*. Lovely Gerald Blake, the director, cast my father, Jack Watling, as Professor Travers. I remember running down this hill in Snowdonia from a fearsome Yeti and crashing into my father, playing an equally fearsome hunter. He, Frazer and I just collapsed into laughter – it seemed so strange. He was popular and came back, under lots of make-up I hasten to add, to play Travers forty years older in *The Web of Fear*. By then I'd decided that having spent an energetic year running and screaming at Yetis, Cybermen, Ice Warriors and Daleks that I'd had enough. I'd learned a lot about television and felt I had to get into theatre and learn something new about that. They tried to persuade me to stay on but sadly I said I really wanted to go. It was a wrench because I would miss Pat and Frazer so much, but it was the right decision. As a result I've never regretted doing *Doctor Who* and I see Frazer a lot at *Doctor Who* conventions and get-togethers. Recently I met up with people like Anneke Wills, Michael Craze and Wendy Padbury and we all shared our memories of Patrick Troughton. He was an inspiration to us all and the world is a far sadder place without him now. Although he was a rather shy, quiet man, he genuinely loved *Doctor Who* and was so proud that it remained successful after he left. I wanted to work with him again, in *The Five Doctors*, but I was doing another programme and couldn't be there."



"I can't remember how many people originally auditioned when I did, but it seemed as if the entire female acting profession was there," says Wendy Padbury who played astrophysicist Zoe Herriot (*The Wheel in Space* to *The War Games*). "Each subsequent audition saw these numbers whittled down until about six of us screen tested and I got the part. The most memorable thing about the character were her costumes. She was always being put into tight catsuits, covered in glitter and zips – all the rage in the late Sixties. Once I added a feather boa which didn't go with it at all, but I liked it anyway. The nice thing about Zoe, unlike some of my predecessors, was that she was intelligent and capable of pointing things out to the Doctor. Poor Frazer of course then looked incredibly thick as the Doctor and Zoe would compare notes and he'd just mutter 'Och Aye' now and again. However, as the stories went on, this got watered down and slowly Zoe became a screamer. Sometimes writers would write for Doctor plus boy and girl rather than Doctor plus Jamie and Zoe. Our characters got a bit forgotten and so Frazer and I would stop now and again and say that Jamie and Zoe wouldn't say this or do that. Nevertheless, working with Pat and Frazer was a non-stop giggle. I'm a terrible giggler and of course, they did everything they could to make me laugh at inopportune moments. I enjoyed most of my stories except *The Dominators* – the director on that was a little suffocating. He knew what he wanted and the actors were just there to say the lines and get on with it. I loved being with Ice Warriors and the toy soldiers but the Cybermen I found a bit creepy. I could be sitting with the actors playing them, eating lunch and having a giggle. Then we'd be in the studio, they'd put their heads on and lose that humanity, I suppose. I left the series at the same time as Frazer and Patrick. It seemed to make sense. The producers said I should stay for another year – with a new Doctor and lots of colour but I said no, I wanted to go. In the end all three of us decided to wait for each other and go together. It was neat and tidy, and a fun way to leave."

During the Seventies, in an effort to make way for a constantly enlarging amount of new television material, the BBC opted to dispose of many TV series that they deemed to be of no further use. They had either been sold abroad for the last time or had no future in overseas markets. These were days long before the advent of domestic videos and satellite stations, and the probability of repeats was minimal. As a result, many black-and-white *Doctor Who* adventures were erased. During the last ten to fifteen years progress has been made in recovering a small proportion of episodes, but a larger number are no longer present in the BBC's archives.

As of November 1993 those missing episodes are:

<i>Marco Polo</i>	1 – 7
<i>The Reign of Terror</i>	4 & 5
<i>The Crusades</i>	1, 2 & 4
<i>Galaxy 4</i>	1 – 4
<i>Mission to the Unknown</i>	1
<i>The Myth Makers</i>	1 – 4
<i>The Daleks' Master Plan</i>	1 – 4, 6 – 9, 11 & 12
<i>The Massacre</i>	1 – 4
<i>The Celestial Toy-maker</i>	1 – 3
<i>The Savages</i>	1 – 4
<i>The Smugglers</i>	1 – 4
<i>The Tenth Planet</i>	4
<i>The Power of the Daleks</i>	1 – 6
<i>The Highlanders</i>	1 – 4
<i>The Underwater Menace</i>	1, 2 & 4
<i>The Moonbase</i>	1 & 3
<i>The Macra Terror</i>	1 – 4
<i>The Faceless Ones</i>	2, 4 – 6
<i>The Evil of the Daleks</i>	1, 3 – 7
<i>The Abominable Snowmen</i>	1, 3 – 6
<i>The Ice Warriors</i>	2 & 3
<i>The Enemy of the World</i>	1, 2, 4 – 6
<i>The Web of Fear</i>	2 – 6
<i>Fury from the Deep</i>	1 – 6
<i>The Wheel in Space</i>	1, 2, 4 – 5
<i>The Invasion</i>	1 & 4
<i>The Space Pirates</i>	1, 3 – 6

In 1992, all four episodes of the previously missing *The Tomb of the Cybermen* were recovered and swiftly put on sale by BBC Video. The more gaps that are filled, the quicker the Doctor's fans will be able to relish these early examples of classic British TV.







# 1970/1

## SPEARHEAD FROM SPACE

(4 episodes) by Robert Holmes

A newly regenerated Doctor is found in Oxley Woods and taken to a nearby hospital. A swarm of meteorites has also landed nearby, interesting Brigadier Lethbridge-Stewart of UNIT and his newly recruited scientist Liz Shaw. The Brigadier hopes that reports of a mysterious man found beside a police box means the Doctor has returned, but on seeing the Doctor's new face he is disappointed. The meteorites are the start of an invasion by the Nestenes, disembodied aliens with an affinity for plastic. They have taken over a plastics factory and placed their man-like weapons, the Autons, in shop windows ready to strike. As the Auton invasion begins, the Doctor and Liz have to find a way to stop the invaders and destroy their leader – the octopoid Nestene Consciousness.

## DOCTOR WHO AND THE SILURIANS

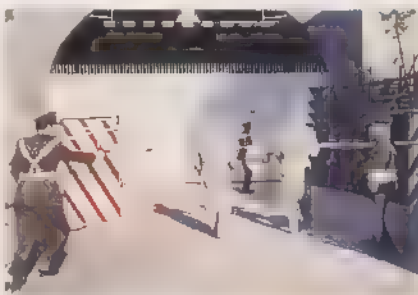
(7 episodes) by Malcolm Hulke

Work is being held up at a top secret atomic research centre on Wenley

Moor. The reactor, converting nuclear energy into electrical power, is being siphoned and staff are having breakdowns after two potholers are attacked. The base's security officer is convinced that enemy spies are in the network of caves beneath the base but the Doctor discovers that highly intelligent reptiles are living there, using the base's power to re-awaken their fellows from hibernation. The Silurians, as they become known, were the original dominant species on Earth during its prehistoric era but when the moon appeared to be on course for Earth, they went into a deep sleep. The moon went into orbit and their triggering devices never awoke them. The Silurian leader sees merit in the Doctor's suggestions that the two races live in peace, but the rebellious younger Silurian and the Silurian scientist disagree. They release a plague intended to wipe out humanity. The Doctor must find an antidote to the disease and a peaceful solution to the Silurian problem.

## THE AMBASSADORS OF DEATH

(7 episodes) by David Whitaker



Mars Probe Seven left the Red Planet on its return voyage seven months ago. The radio silence from the two astronauts has worried Space Control, run by Ralph Cornish. He has sent up Recovery Seven, piloted by Charlie van Lyden, to make contact with the Probe Ship. Van Lyden succeeds in making contact before he too is then cut off. Messages are being beamed back to Earth and the Doctor triangulates their destination to a London warehouse. After UNIT troops storm the warehouse, Recovery Seven lands but the astronauts are kidnapped by a third party. Liz realises that the ship's radiation levels are far too high for human beings. In fact the three astronauts have been replaced by three alien ambassadors, whose touch means instant death. With Government corruption existing at the highest level, the Doctor eventually uncovers a plot by General Carrington to discredit the alien ambassadors and use them as a weapon of terror to convince mankind that all aliens should be destroyed. The Doctor journeys to the alien space ship where he finds the three human astronauts living in comfort and negotiates

with the alien leader for a straight swap. However the alien leader wants assurances that his ambassadors are not being harmed. On Earth, Carrington coerces them into an attack on Space Control...

## INFERNO

(7 episodes) by Don Houghton

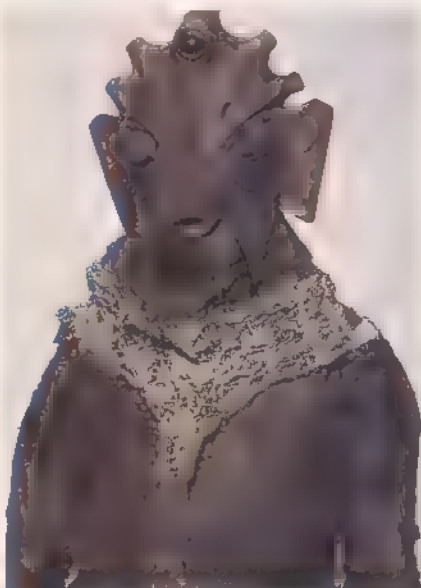
A drilling operation is mounted to penetrate the Earth's crust and so release a newly discovered energy source – Stahlman's Gas, named after the man who discovered it. However the drilling pipes are leaking a scalding green slime which causes personality changes on contact. When a rigger called Harry Slocum goes berserk and kills another worker the Doctor is intrigued – the weapon Slocum used is still red hot. Slocum is slowly turning into a green-skinned savage beast which is only destroyed by the cold of a fire extinguisher. As more and more liquid leaks the Doctor joins forces with drilling expert Greg Sutton and the project's government liaison Sir Keith Gold to convince the paranoid Stahlman to stop pumping. Stahlman refuses and the Doctor is projected into an alternate time line. There he meets fascist duplicates of the Brigadier, Sergeant Benton, Liz and other members of the base personnel, including an even more paranoid Stahlmann. The drilling here is far more advanced and many of the staff have become savage monsters, killing everyone as they mindlessly rampage through the site. The Doctor realises there is nothing he can do to save this Earth – the drilling unleashes volcanic lava and everything is destroyed but he escapes back to his Earth. There, the drilling is nearing completion and he must convince Stahlman to stop before it is too late.



## TERROR OF THE AUTONS

(4 episodes) by Robert Holmes

Introducing the Master: a renegade Time Lord who glories in death and destruction. He has arrived on Earth, planning to use new Autons as the precursor to another Nestene invasion. With Liz having returned to her research work at Cambridge, the Brigadier assigns Jo Grant as the Doctor's new assistant. The Nestenes use everyday plastic items such as troll



dolls, plastic daffodils and a plastic armchair to destroy their victims and the Brigadier, alongside his new Captain, Mike Yates, must find away to stop them. As the Nestenes home in, the Doctor realises that he needs to block their radio signal, but first he must deal with the Master.

## THE MIND OF EVIL

(6 episodes) by Don Houghton

The Doctor and Jo are UNIT observers at the first British testing of the Keller Machine, a device that extracts evil impulses from convicted criminals. The Doctor is highly suspicious of the machine, especially when its first victim, Barnham, recovers with the mind of a child. A short while later, a series of strange deaths occur at Stangmoor prison and the Doctor deduces that the Keller machine is using peoples' own fears to kill them. Meanwhile UNIT have two delicate jobs – security at the first World Peace



Conference and transport a Thunderbolt missile. The Master, in reality the creator of the Keller Machine, is using the Chinese security officer to sabotage the conference. He then plans to use the prison convicts to hi-jack the missile and threaten to destroy the conference with it. The Keller machine is controlled by an alien parasite that grows stronger and wreaks havoc around the prison. UNIT must restore order and stop the Master using the missile.

## THE CLAWS OF AXOS

(4 episodes) by Bob Baker and Dave Martin

An alien spaceship has landed on Earth, half submerged near the Nuton power complex. Its occupants, elegant golden humanoid, ask for assistance in replenishing their ship's energy. In return they offer mankind Axonite, an alien substance with powerful duplicating powers. A greedy Government official seizes the opportunity to use Axonite but the Doctor reveals the Axons to be all part of one being – the ship itself. In reality the Master is responsible for bringing the ship to Earth – he is its prisoner. Axos is a parasitic creature which intends draining Earth of all its energy. As tentacled



creatures attack the Nuton power complex, the Doctor appears to side with the Axons...

## COLONY IN SPACE

(6 episodes) by Malcolm Hulke

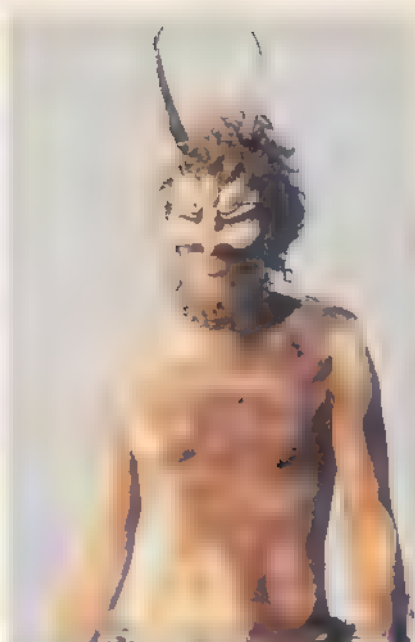
The Time Lords are horrified to learn that the Master has discovered the location of the Doomsday Weapon, a device of awesome destructive power. For the first time since his exile, the Doctor is allowed to leave Earth and is directed to the planet Exarius. He and Jo encounter colonists from the twenty-fifth century being attacked by giant lizards. In fact much of the hostility is brought about by the rapacious Interplanetary Mining Corporation, who want the raw minerals that the planet has to offer. As war breaks out between IMC and the colonists the Master arrives, disguised as an adjudicator. He and the Doctor enter a primitive city where they meet the Guardian of the Doomsday Weapon.



## THE DÆMONS

(5 episodes) by Guy Leopold

Against the advice of the local white witch the arrogant archaeologist Professor Horner excavates the Devil's Hump barrow live on television. As a result the village of Devil's End is thrown into turmoil as psionic alien forces are unleashed. Posing as Mister Magister, the local vicar, the Master is leading a coven to summon the powerful Dæmon, Azal. While the UNIT forces are kept out of the village by a heat barrier, the Doctor has to fend off the church gargoyles, Bok, brought to life by Azal's power. The Dæmons landed on Earth in its earliest days, guiding mankind as a scientific experiment. Azal considers the experiment a failure but is willing to pass his enormous powers on to someone who he believes could shape the world properly. The Doctor refuses this power so Azal decides the Master will make a fitting successor.





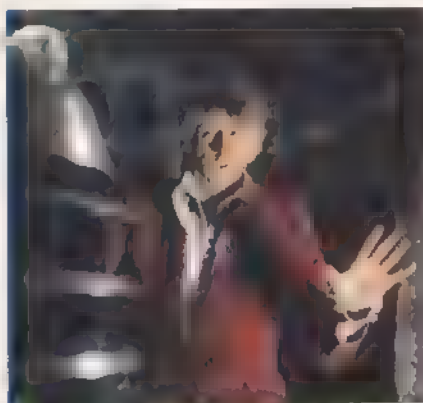


# 1972/3

## DAY OF THE DALEKS

(4 episodes) by Louis Marks

UNIT are handling security for the latest World Peace Conference at the stately Auderley House. The conference's major diplomat, Sir Reginald Styles, is attacked there but the assailant simply vanishes like a ghost. Intrigued, the Doctor and Jo spend a night in the house and are attacked by guerrillas from the twenty-second century who have come back in time to kill Styles. They blame him for starting a war which eventually led to a total Dalek take-over. The Daleks send their latest servants, the ape-like Ogrons, back to kill the guerrillas but instead the Doctor joins forces with the freedom fighters and returns to their time. Jo has already been taken there and is befriended by the Controller, the human apparently in charge. In reality, he is little more than a puppet of the



Daleks, who eventually decide to return en masse to the twentieth century and kill Styles themselves, thus ensuring their own victorious future.

## THE CURSE OF PELADON

(4 episodes) by Brian Hayles

The medieval planer of Peladon is seeking entry into the Galactic Federation. A group of Federation delegates are on the planet anxiously awaiting their Earth chairman. When the Doctor



arrives with Jo, he is mistaken for the chairman and Jo for a princess. Peladon's superstitious past is at odds with the forward-thinking young King but his High Priest claims that the sacred beast Aggedor wants no part of the Federation. The Doctor initially believes that his old foes the Ice Warriors are behind the various plots to destroy harmony. The real villains however are far more enmeshed within Peladon society.

## THE SEA DEVILS

(6 episodes) by Malcolm Hulke

The Doctor and Jo visit an imprisoned Master. He claims to be a changed man and according to the Governor, Colonel Trenchard, is certainly a model prisoner. Shipping has recently been attacked in the area and the Doctor enlists the help of the nearby naval base commanded by Captain Hart. He discovers that Sea Devils, aquamarine cousins of the Silurians, have been awoken and that the Master is persuading them to destroy humanity. The Master has conned Trenchard into thinking that enemy agents are sinking the ships, so Trenchard aids him in stealing the vital equipment needed to help summon the Sea Devils. Once again the Doctor attempts to sue for peace between the two races but a narrow-minded Government opportunist called Walker decides to destroy the Sea Devils with depth charges while the Doctor is negotiating. Angered by this, the Sea Devils attack the base in force and capture a reluctant Doctor and triumphant Master to further their plans for the total destruction of mankind.

## THE MUTANTS

(6 episodes) by Bob Baker and Dave Martin

The Time Lords send the Doctor a special container which will only open for one particular person. The

TARDIS then takes him and Jo to a space station orbiting the planet Solos. The Earth Empire is soon to give the angry Solonians independence but due to the machinations of the unbalanced Earth Marshal, the Solonians never discover this. The planet is in the grip of a wave of mutations – the Solonians are turning into insectoid monsters. The Marshal, helped by his scientist Jaeger, decide to bomb Solos, purifying the atmosphere. This should stop the mutation but also make the air unbreathable for the Solonians – although humans can live there with ease. The Doctor seeks out a scientist, Sondergaard, to learn the truth behind the mutations and discovers that the Time Lord box is for the rebel Solonian leader Ky.

## THE TIME MONSTER

(6 episodes) by Robert Sloman

UNIT are to be observers at TOMTIT (Transmission of Matter Through Interstitial Time), the invention of one Professor Thascales. In reality, Thascales is the Master, who is using the power inherent in a shard of crystal to summon the Chronovore, Kronos. As he conducts his experiments, a similar crystal in ancient Atlantis, where Kronos is worshipped as a feared god, also glows. The Master succeeds in summoning Kronos and as a result causes havoc on Earth by manipulating roundheads, knights and Second World War doodlebugs. To further his power, the Master heads back in time

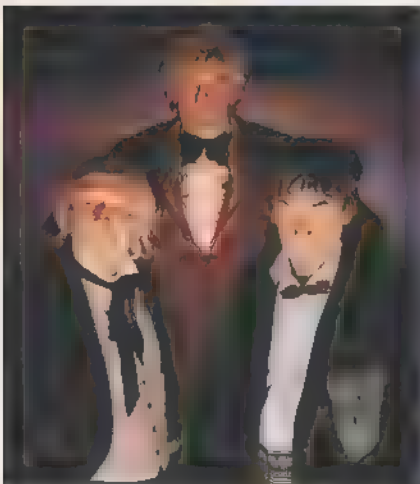


to Atlantis, with the Doctor and Jo in pursuit. There they meet the old King, Dalios, and Galleia, his conniving Queen. She teams up with the Master to bring about the devastating return of the malevolent Kronos.

## THE THREE DOCTORS

(4 episodes) by Bob Baker and Dave Martin

The energy of the Time Lords is being drained into a black hole in space. Desperate for help, they enlist the aid of the Doctor on Earth, where repugnant manifestations from the black hole's power source are threatening UNIT. The Time Lords send the Doctor's Second incarnation to help but when they try to send the First, he is caught in a time bubble and can only advise from afar. The Third Doctor and Jo allow themselves to be transported through the black hole to a universe of anti-matter while the Second Doctor, the Brigadier and Benton try to hold out on Earth. Eventually the



whole of UNIT HQ is transported and all three Doctors combine their mental forces to combat their foe – Omega, an abandoned solar engineer from their own race, whose sacrifice originally provided the Time Lords with their power. He wants the Doctors to stay within the black hole while he returns to the real universe and destroys the Time Lords. When Omega is finally defeated, the Time Lords reward the Doctor by restoring his freedom to roam time and space.

## CARNIVAL OF MONSTERS

(4 episodes) by Robert Holmes

The TARDIS is on a test flight, en route for Metebelis Three, the famous blue planet of the Acteon galaxy. However, it seemingly lands on a cargo ship in 1926. When the crew start repeating their actions with no memory of what has transpired and a prehistoric sea creature attacks, the Doctor deduces that they are not where they seem. They are in fact trapped within a

mini-scope on the planet Inter Minor. The scope, a peepshow of minaturised aliens in their natural habitats, is the property of two Lurmans. Political wrangling on Inter Minor means that one official, Kalik, sees an opportunity to gain power by releasing the deadly Drashigs from within the scope. They escape and grow to full, devastating size.

## FRONTIER IN SPACE

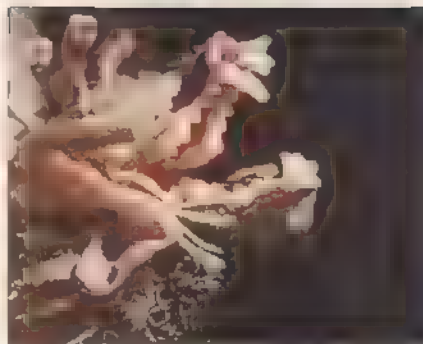
(6 episodes) by Malcolm Hulke

To avoid a collision in space, the TARDIS lands inside a ship bound for Earth. The ship is attacked by Ogrons, although a strange hypnotic sound makes the human crew see their attackers as the reptilian Draconians – an empire Earth currently has a worsening truce with. The Doctor and Jo are taken to Earth but the Ogrons have escaped with the TARDIS. No one on Earth believes their story – both the humans and Draconians think they are spies for the other side. The Doctor is eventually sent to the moon penal colony but Jo is rescued from prison by the Master, who has assumed the identity of a commissioner of Sirius IV. He then frees the Doctor, his plan being to bring about war between the two mighty empires. When they have fallen, he and his employers will take over. When the Doctor has finally convinced both Earth and Draconia of the presence of a meddling third party, they all head for the Ogron's home planet to retrieve the TARDIS. However, the Master introduces some old friends, the Daleks...

## PLANET OF THE DALEKS

(6 episodes) by Terry Nation

With the threat of war abated, the Doctor and Jo follow the Daleks to Spiridon, a jungle planet with harsh ice volcanoes. There they meet a party of Thals on a suicide mission to destroy the dozen or so Daleks based there. Jo



is helped by Wester, one of the invisible Spiridons being used as slaves by the Daleks, and eventually they all discover the truth – hibernating beneath the base are ten thousand Daleks, ready to launch a massive attack on the galaxy. The Dalek Supreme arrives from Skaro and preparations begin to revitalise the dormant Daleks and conquer space...

## THE GREEN DEATH

(6 episodes) by Robert Sloman

A Welsh mining village is put on alert when a miner dies of a lethal green infection. Many blame the nearby Global Chemicals, whose mysterious Managing Director, Stevens answers only to his unseen BOSS. Jo takes up the cause with Professor Jones, who leads a community seeking new ways to prevent pollution. The Doctor and the Brigadier confront Global Chemicals, while the sludge they are pumping down the mines causes giant mutated maggots to breed and swarm across the area. The Doctor realises that BOSS is a massive artificial intelligence and the Brigadier sends Captain Yates in to work undercover. Yates is hypnotised by BOSS into killing the Doctor but is overcome. When the maggots and Global Chemicals are finally thwarted, Jo announces that she and Cliff Jones are getting married. Tearfully, she says her farewells to the Doctor and starts her new life.







# 1973/4

## THE TIME WARRIOR

(4 episodes) by Robert Holmes



Linx, a Sontaran officer, crash lands in twelfth century England and allies himself with a local robber baron, Irongron. Linx begins kidnapping scientists from the twentieth century and the Doctor's suspicions are aroused. A journalist, Sarah Jane Smith is posing as her Aunt Lavinia to try to gain access to the security-tight gathering of eminent minds. When the Doctor tracks the Sontaran to the past she hides in the TARDIS and goes with him. As the Doctor faces Sontaran technology in the medieval state, Sarah realises she really has travelled in time and joins forces with the local nobility to try to topple Irongron.

## INVASION OF THE DINOSAURS

(6 episodes) by Malcolm Hulke

The Doctor and Sarah return to a deserted London. Arrested as looters they are held for military trial but escape when the vehicle they are in is attacked by a Tyrannosaurus Rex. They meet up with the Brigadier who explains that London has been evacuated following mysterious attacks by dinosaurs which appear and disappear without trace. The Doctor realises that the creatures are briefly being brought through time and evidence points to the enigmatic and obsessive Professor

Whitaker. Whitaker is in fact just one of a number of people, including UNIT Captain Yates and politician Sir Charles Grover, who are dedicated to Operation Golden Age. Their aim is to roll time back, wiping mankind out. Protected by a time bubble will be a group of like-minded people who believe they are on a space ship travelling to a new world which they can then populate. Sarah has to try and convince them of the truth while the Doctor must stop Whitaker from activating his time machine.



## DEATH TO THE DALEKS

(4 episodes) by Terry Nation

On the way to the holiday planet of Florana, the TARDIS loses power and is drawn to the planet Exxilon. The vast city there is absorbing all power from the TARDIS and a space craft of humans who are stranded. They are seeking parranium – the cure to a galactic disease. The Daleks arrive planning to steal the parranium, but they too lose power. As each party adapts to their non-powered situation, the Doctor and an Exxilon leader, Bellal, investigate the city in an attempt to explain and curtail the power drain.

## THE MONSTER OF PELADON

(6 episodes) by Brian Hayles

The TARDIS returns to Peladon fifty years after its previous visit. Queen Thalira is having problems with the

miners who are rejecting Federation equipment because it offends the spirit of Aggedor. Whenever such machinery is used, an image of Aggedor appears and kills the miners responsible. The Doctor soon realises that trickery is being used by agents of Galaxy Five, who include the human engineer Eckersley and a renegade group of Ice Warriors led by Azaxyr. Once again the Doctor is facing his deadly enemies while trying to negotiate peace between the warring Peladon factions.

## PLANET OF THE SPIDERS

(6 episodes) by Robert Sloman

The peaceful life at a Berkshire meditation centre is disturbed when Lupton, a failed and bitter businessman, is contacted by a giant spider from Metebelis Three. While conducting an experiment into human psychokinesis, the Doctor is sent a parcel from Jo Grant: it contains the blue crystal he stole from Metebelis and used on Captain Yates during the giant maggot problem. The spiders need the crystal back and order Lupton to steal it. Yates is at the meditation centre and involves Sarah. Soon she and the Doctor travel to Metebelis Three, leaving Yates and the monks at the centre to deal with Lupton's associates. The Doctor and Sarah become prisoners of the spiders and the Time Lord meets the Great One: a gigantic mutation who seeks to dominate the universe through the use of a crystal web above her head. The missing blue crystal is the last part of that web and with it her mind will be amplified and unstoppable. On returning to the meditation centre the Doctor discovers an aged Time Lord is in charge. He convinces the Doctor to take the crystal back, but the radiation from the Great One's cave destroys his body. On finally returning to UNIT the Brigadier and Sarah watch fascinated as the Doctor transforms into his next regeneration...



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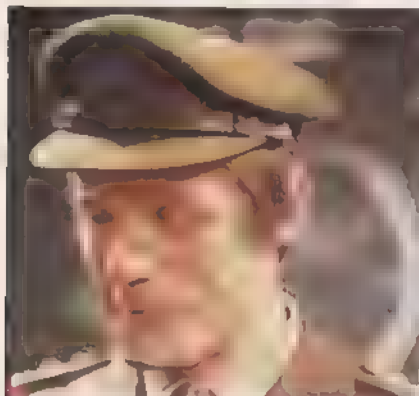
"If one is playing a maid with only three lines, then there's not a lot you can add. Liz, however, was quite different," says Caroline John who played Cambridge scientist Liz Shaw (*Spearhead from Space* to *Inferno*). "I felt that in *Doctor Who* it was important to get the background details of my character right, so that it came across on screen with conviction. When I knew Liz was going to be a high-powered scientist and that the scripts were going to give her a lot of scientific prattle in terms of Doctor/Liz exchanges, I went out and looked up a lot of the terms. By doing this I hoped I at least would understand some of what I was talking about. So off I went and of course discovered that most of *Doctor Who*'s science is total rubbish and is only there to sound good! I think Liz was a bit of a free-thinker – she knew her mind and wasn't afraid to speak it. One of the nicest touches in her relationship with the Doctor was her scepticism and sarcasm. When she was introduced to the concepts of alien invasions, she reacted in a real way – total disbelief. When she was confronted with the truth however, she didn't run away like most of us would, but approached it scientifically. I liked that – although I did have a quota of screaming to fulfil as well! Mind you, even that worked in character – if you were confronted by a Silurian crawling out of the hay, you'd scream. I only got annoyed when her screams became token rather than real. My favourite story was *Ambassadors of Death* but I really enjoyed *Inferno*, with the dual role I played – the other Liz was a lot less whiter-than-white and therefore a good meaty bit. After that I left the series for various personal reasons, including wanting to start a family. On top of that, I never really had a good rapport with Jon Pertwee who I think saw the show in a traditional light and didn't want a companion who in any way matched the Doctor's intelligence. That said, I was quite happy to go back for *The Five Doctors* because I did enjoy the series a great deal and it taught me a lot about television and the industry generally."

"I don't think there are enough words in the English language to describe how much I enjoyed *Doctor Who*," says Katy Manning who played UNIT operative Jo Grant (*Terror of the Autons* to *The Green Death*). "It was one of the most exciting things I've ever done. On top of all the fun, it was only my second TV job and I just learned so much from it. After three years, if there was something I hadn't done in *Doctor Who*, I probably wasn't ever going to do it! The auditions were awful – I'm five foot nothing and Jon Pertwee is six foot something, so they looked at me and said I was far too small. I went away depressed. Then they rang up and said the job was mine, I couldn't believe it! I threw myself into it with great gusto – apart from knowing my own lines, I made sure I knew everyone else's. Then, on the first day of filming I tripped over – I'm somewhat short-sighted and played Jo without my glasses – and tore the ligaments in my leg. Jokingly they told me I was sacked and I burst into tears, thinking they meant it. Working with Jon Pertwee was a dream – he taught me so much. There wasn't much of Jo on paper so I made the character just an extension of me, which suited Jon. He wanted someone silly and loveable and that's how I played it. All the other assistants seemed to be so clever next to Jo whereas Jo was just an ordinary girl caught up in extraordinary situations. She had two O levels, couldn't pick locks very well and felt sorry for the Daleks. And she cried every time the Doctor got hurt. I was also keen to do all my own stunt-work – which is actually rather silly and dangerous – but I didn't know any better then. I abseiled down a cliff, I rode motor-bikes, all sorts of things. They wouldn't let me fall out of the car in *The Demons* though, that was a man in a wig! I finally left the series because I thought I'd done all I wanted to do. I never felt any regret while in it nor did I regret leaving. I think I did exactly the right amount of time in it, for me and for Jo. I didn't get bored and I hope the viewers didn't get bored of me."



"I started with William Hartnell and ended with Sylvester McCoy. They keep asking me back, which is rather nice," says Nicholas Courtney who plays Brigadier Lethbridge-Stewart (*The Web of Fear* to *Battlefield*). "I wasn't the Brig with Hartnell – I was an outer space James Bond called Bret Vyron who got shot by his sister, Jean Marsh. Then I was asked by Douglas Camfield to play a Captain in *The Web of Fear*. He was to get killed off but the actor playing Colonel Lethbridge-Stewart decided not to play it and I got promoted. After a long spell with Jon Pertwee, I did a couple with Tom Baker, one with Peter Davison and *The Five Doctors*. I missed out on Colin Baker, which was a shame, and then most recently did *Battlefield* with Sylvester McCoy. The Brig's been around, you know. The best thing about him was that he was a rather narrow-minded kind of man forced to accept the strange goings-on around him and so develop and broaden. I was very keen to keep him level-headed and sceptical. Only in *Mawdryn Undead* did he really lose that and for a very good reason. That kind of realism meant he was always a pleasure to play and worthwhile to come back to. I turned down a very good theatre job for *Battlefield*, much to the consternation of my agent, but I was not prepared to miss out. If I hadn't done it I'd have never been forgiven, either by the fans or, more importantly, by myself. I've never said which was my favourite Doctor to work with, dropping into my familiar quote of 'Splendid chaps, all of them.' Of course, Jon was 'my' Doctor really – he, Katy, John, Roger and Richard and I were just one big family for three years. Tom Baker was a brilliant actor, so creative. Patrick was a delight and I was overjoyed to be with him again in *The Five Doctors*. Peter made me very welcome, he had recreated that family atmosphere again with Janet, Sarah and Mark and Sylvester and Sophie were just one long laugh. I really regret not working with Colin on *Doctor Who*, although I know him personally, so it's true – I can say that they are all splendid chaps."

"It all started for me late one night," says Richard Franklin who played idealistic UNIT Captain Mike Yates (*Terror of the Autons* to *Planet of the Spiders*). "I had a call from my agent who was in a theatre coin box. He was sitting with Barry Letts, *Doctor Who*'s producer, and he had asked to see me the following morning about a part in the show. I went along and was told that they were trying to recreate the Doctor/boy/girl team from a few years back. They'd cast Katy and needed someone to play this romantic interest for her. A dashing army Captain. All that though never really came off because the series was constantly evolving and it was obvious that there wasn't going to be time for any romance to blossom. Before long Yates became a sort of heroic dashing young man who rode motorbikes, flew helicopters and only offered to take Jo out for nights on the town off-camera. Nevertheless, I believe the whole UNIT set up – which was there both before and after me – was incredibly clever and successful. I've often thought that a spin-off series with the Brig, Yates and Benton would have been good. I liked Mike Yates because he progressed as the years went by. Lots of my fellow actors quote *The Demons* as being their favourite story and it was certainly a good one, but I have soft spots for *The Green Death*, *Invasion of the Dinosaurs* and *Planet of the Spiders* because Yates had something good to do in those. In *The Green Death* he was affected by the blue crystal so by the dinosaur story he had become very committed and idealistic – and I won't call him a traitor because he was not evil or even wrong, just misguided. However, he did let the Brig and Doc down and so in *Planet of the Spiders*, he got his chance to make up for it. That kind of character development is rare in most TV series and certainly in *Doctor Who*. I was lucky to ever be in the show and that's why I was overjoyed to do *The Five Doctors*, however briefly. A chance to go back and say thanks to the fans for remembering me and the BBC for letting me do it in the first place. I'd do it again if they ever asked, by the way..."



"I started off in *Doctor Who* doing a ballroom dance with Frazer Hines. I was dressed as a Yeti," says John Levene who played regularly promoted UNIT man Benton (*The Invasion* to *The Android Invasion*). "Because I am tall, I was ideal as a Yeti and then played a Cyberman. Douglas Camfield spotted me and asked me to play this shady man following the Doctor around London. This was Corporal Benton's first appearance and when Jon Pertwee took over, he became a regular sergeant from *Ambassadors of Death* onwards. I even played a nasty version of myself in *Inferno* and got to turn into a monster. Over the next few years I fell out of lorries, got hit on the head, attacked by Autons, Axons and Daleks and generally had a great time. In *The Demons* I got into civvies and helped blow the church up – all good stuff and in that particular one, I felt the character of Benton developed enormously. Suddenly he became taken seriously by writers which I think is why he had such a big role in *The Three Doctors*. When Roger Delgado died, Katy left and then Jon said he wanted to go, we all felt that an era was coming to an end. Richard's character was written out and so only Nick Courtney and I made the transition to Tom Baker, alongside Lis Sladen as Sarah. I was promoted again to an RSM and everyone had to call me Mister Benton. Tom Baker made a great play on that, I remember, dropping 'Mister Bentons' in wherever he could. My final story was *The Android Invasion* and definitely my least favourite. Even Nick Courtney wasn't in that one, just me and Ian Marter making our rather abrupt farewells. Again I played two parts, me and a nasty android that kept threatening the Doctor and Sarah but by then I knew it was all over. I was asked to go back for a brief bit in *The Five Doctors* but it would have meant a quite large upheaval in my life and sadly I didn't think the tiny part I was asked to do would have made it worthwhile. Jon, Lis, Richard and Nick were all there and although I don't regret not doing it I do feel that I missed out on something special and unique."

As with the Sixties black and white episodes of *Doctor Who*, the Seventies adventures weren't entirely safe from destruction when the BBC were clearing space in their archive. A far greater proportion of Jon Pertwee episodes survived as colour programmes were far easier to sell abroad than black-and-white. However, classic adventures such as *Doctor Who* and the *Silurians*, *The Ambassadors of Death*, *Terror of the Autons*, *The Mind of Evil* and *The Demons* were partially erased. Although the BBC kept black-and-white film prints of those stories, colour recordings were destroyed shortly after being sold abroad. Luckily, *Doctor Who* fans in America recorded some of these colour episodes on early domestic video recorders. With the aid of Nineties technology, experimentation took place in late 1992 and continued into 1993 to take those low quality home colour copies and electronically boost the colour, relaying it over the black-and-white film prints. *The Demons* was the first adventure to go through this process and the success of this resulted in both television transmission and a BBC Video of the story, once again restored to full colour. *Doctor Who* and the *Silurians* and *Terror of the Autons* soon followed suit and work is currently under way on *The Ambassadors of Death*, although the quality of colour recordings of certain episodes of that story are making the work far harder than before.

As of November 1993, the BBC still seek the following *Doctor Who* episodes, in colour, to attempt more re-creations of these classic Seventies adventures.

<i>The Ambassadors of Death</i>	2-4, 6 & 7
<i>The Mind of Evil</i>	1-6
<i>Planet of the Daleks</i>	3
<i>Invasion of the Dinosaurs</i>	1

Any information leading to the recovery of these or any of the black and white episodes, from a complete story to the smallest clip, can be sent to Marvel UK where it will be forwarded on to the BBC Archive and maybe help other fans see the old shows.



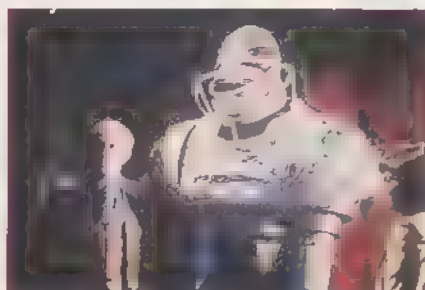




# 1974/5

## ROBOT

(4 episodes) by Terrance Dicks



A newly regenerated Doctor is placed into the capable hands of UNIT's Chief Medical Officer, Lt Harry Sullivan. Meanwhile something powerful and deadly is stealing top secret documents and specialised components necessary to build a disintegrator weapon. Sarah investigates the Government's new scientific Think Tank and learns that Miss Winters, the Director, has reprogrammed the experimental robot K1 to steal the materials for the gun. Think Tank's former employee and the robot's creator, Professor Kettlewell, is horrified at Sarah's revelations and the Doctor leads an investigation into Think Tank. Kettlewell is in fact working with Think Tank, using the robot and the gun to blackmail the world into forming a new scientific order. When Kettlewell is killed, the robot goes on a rampage and the Brigadier unwittingly enables it to grow to giant proportions. Now deadlier than ever, the Robot is determined to continue its creator's plans and destroy humanity. . .

## THE ARK IN SPACE

(4 episodes) by Robert Holmes

Joined by Harry, the Doctor and Sarah land on a space station, Nerva, in the distant future. The satellite has been converted into a massive cryogenic store for the survivors from Earth after solar flares have devastated the planet. However, the alien Wirrn have

invaded, laying their eggs inside one the sleeping humans. As the initial band of humans awake, it becomes a race against time before more Wirrn are hatched and use the rest of humanity as living incubators for their alien seed.

## THE SONTARAN EXPERIMENT

(2 episodes) by Bob Baker and Dave Martin

Trying to repair Nerva's transmat beam, the Doctor and his companions transmat to Earth. There they find it habitable but seemingly deserted. Harry, however, falls down a man-made trap and Sarah meets a partially deranged colonist who has been severely tortured. The other Galsec colonists believe the Doctor is responsible for their comrades' disappearance. The true culprit is Field Major Styre, a Sontaran conducting brutal experiments on human captives to evaluate their weaknesses in preparation for a Sontaran invasion

## GENESIS OF THE DALEKS

(6 episodes) by Terry Nation

The transmat beam back to Nerva is interrupted. A Time Lord tells the Doctor that they are on Skaro in the past – his mission is to stop or at least severely hinder the creation of the Daleks. He gives the Doctor a time ring which will return them to the TARDIS when the mission is completed. Captured firstly by the Kaleds and later by the Thals, the travellers witness the Kaled scientist Davros unveil his Mark Three Travel Machines; the result of his experimenting on Kaled mutant embryos to eliminate all emotion. The machine becomes better known as a Dalek. He wants to create the ultimate warriors to end the centuries long war with the Thals, which the Kaleds are losing. Davros betrays his own people when they try to stop the development of the Daleks and then eradicates most of the Thals. As the Daleks are born, the Doctor struggles with insurmountable odds



and his own conscience as he attempts to prevent the most evil race in the cosmos ever having existed.

## REVENGE OF THE CYBERMEN

(4 episodes) by Gerry Davis

The time ring returns the travellers to Nerva but in an earlier time period when it is an active space beacon. A plague is running wild through the beacon and only four people are still alive, including a laconic civilian called Kellman. Kellman is in fact directing the plague via Cybermats and is luring the Cybermen into a trap. On Voga, the famed planet of gold, Kellman has been promised great rewards for





betraying both his own people and the Cybermen. However, the Cybermen quickly take over the beacon and while Sarah and Harry try to stop the Vogans destroying it, the Doctor and the last two of the beacon's survivors are sent down to Voga, as living bombs...



### TERROR OF THE ZYGONS

(4 episodes) by Robert Banks Stewart  
Answering a space mayday call from the Brigadier, the TARDIS takes the travellers back to Earth. They arrive near Loch Ness where North Sea oil rigs are apparently being destroyed by the fabled monster. The monster is in fact the cyborg Skarasen – an essential nutrient provider for the Zygons, aliens living under the loch. The Zygons have come to colonise Earth and, as shape-shifters, have secreted themselves into positions of authority. Once the Zygon menace is over the Doctor and Sarah head back to UNIT HQ via the TARDIS but Harry opts to go with the

Brigadier on the train.

### PLANET OF EVIL

(4 episodes) by Louis Marks

Instead of getting to Earth, the Doctor answers a distress call from the edge of the known universe. He and Sarah arrive on Zeta Minor where a scientific expedition have been killed one by one. By the time the Doctor and Sarah arrive, only Professor Sorenson is left alive and he is distracted and vague. A rescue ship from Morestra arrives but the young and inexperienced commander, Salamar, immediately assumes the Doctor and Sarah are guilty. When the Morestran ship tries to leave, it is gradually pulled back and the Doctor realises that Zeta Minor is a gateway between the universes of matter and

anti-matter. Sorenson's samples are anti-matter and the creature that exists in the gateway wants them back. Although the samples are dumped, Sorenson, apparently infected by the anti-matter, begins turning into anti-man and slaughtering the crew.

### PYRAMIDS OF MARS

(4 episodes) by Stephen Harris

The TARDIS returns to Earth and UNIT HQ, but nearly a hundred years too early. The year is 1911 and Sarah and the Doctor find themselves in the old priory that UNIT was built upon. The priory is owned by missing Egyptologist Marcus Scarman. His brother Lawrence and friend Doctor Warlock are concerned that Namin, an Egyptian, has taken over the priory. Namin is summoning the evil god Sutekh, in reality an alien from Phæster Osiris, imprisoned in a pyramid in Egypt thousands of years ago. Sutekh uses the animated corpse of Marcus Scarman and robots disguised as mummies to murder everyone around the estate. Sutekh takes over the Doctor and makes him pilot the TARDIS to Mars where the mechanism to release him from his paralysis is kept.

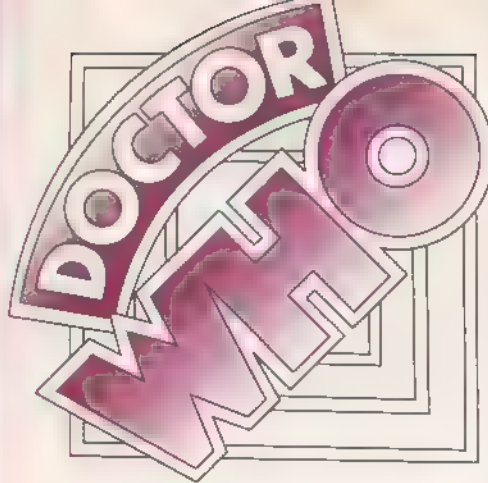
### THE ANDROID INVASION

(4 episodes) by Terry Nation

The TARDIS appears to have arrived at the picturesque village of Devesham. The personnel of a nearby space defence station are awaiting the return of a manned flight to Jupiter. The astronaut, Guy Crayford is however in the village already and the Doctor realises that all the other people are in fact android duplicates – including Benton and Harry Sullivan. They are on the planet Oseidon where the native Kraals have destroyed their own atmosphere. The Kraals are planning a take-over of Earth, starting at Devesham which they have duplicated as a testing site. Eventually they destroy the duplicate village and leave in Crayford's ship. They head for Earth where they begin taking over the real space defence station with android duplicates and prepare to unleash a disease instantaneously lethal to humans.







# 1976/7

## THE BRAIN OF MORBIUS (4 episodes) by Robin Bland



The Doctor and Sarah are drawn to the inhospitable planet Karn. There they encounter the human surgeon Mehendri Solon and the legendary Sisterhood of Karn. Solon is searching for the perfect head for the disembodied brain of Time Lord renegade, Morbius. The Sisterhood, aware of Solon's butchery of alien life forms, are unaware of Morbius' existence. When the Doctor's head is selected to be used, they are forced to weigh up the consequences of leaving Solon to carry on his work or possibly sacrifice their hermit-like existence and reveal the secrets of the sacred Elixir of Life to the Time Lords. Solon meanwhile houses Morbius' brain inside a crudely constructed body made up of many different life forms, but when the brain is re-connected it shorts, sending a now mobile Morbius into a blinding rage.

## THE SEEDS OF DOOM

(6 episodes) by Robert Banks Stewart

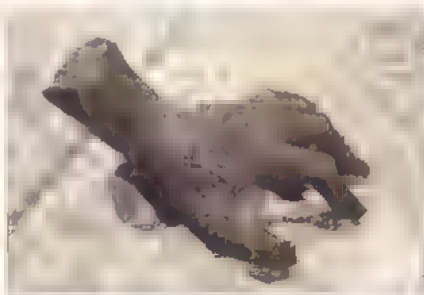
The Doctor and Sarah are sent, at the request of the World Ecology Bureau, to the Antarctic. There, a scientific team have uncovered a Krynoid seed pod: sentient vegetation which feeds on flesh. A disillusioned WEB employee sells the secrets of the pod's discovery to the wealthy and obsessive Harrison Chase who sends his own men to retrieve the pod. In the Antarctic, the pod has germinated and transformed

one man into a killer plant. Chase's men destroy it and escape to England with a second pod which also germinates on contact with a human. As Harrison Chase's insane passion insanity for plant-life places everyone's lives in jeopardy, the Krynoid is allowed to grow until it begins stalking the countryside, and uses its affinity with all vegetable matter to begin a full-scale take-over of Earth.

## THE MASQUE OF MANDRAGORA (4 episodes) by Louis Marks

The Doctor accidentally transports a fraction of the destructive Mandragora Helix energy to fifteenth century Italy. There the ancient cult of Demnos becomes the Helix's physical force as it plans to take over Earth. Within the local province, political wranglings between the dukedom's rightful heir, Giuliano and his wicked uncle, Count Federico are reaching a head. Giuliano has called a gathering of the country's most prominent forward-thinkers to celebrate his accession, while Federico uses his contacts in the cult of Demnos to try to kill his nephew. Unwittingly he is allowing the Mandragora Helix to take a grip which, with the destruction of everyone at the celebrations, will keep Earth in the Dark Ages for centuries to come.

## THE HAND OF FEAR (4 episodes) by Bob Baker and Dave Martin



Returning to Earth, the Doctor and Sarah are accidentally trapped in a quarry when demolition starts. Partially buried by the falling rock, Sarah grasps hold of a severed fossilised hand under the ground. As she recovers in hospital, the hand begins mentally controlling her, forcing her to take it to the nearby Nunton Nuclear Reactor. There it feeds on the radiation to grow itself a new body. This is revealed as the silicon-based Kastrian criminal, Eldrad. Eldrad demands that the Doctor take her back to Kastria where she will have her revenge on the race that tried to execute her millions of years before. The Kastrians, now long dead, had prepared for Eldrad's possible return, setting in motion a series of traps that not only Eldrad but the Doctor and Sarah must overcome.

On finally leaving Kastria, the Doctor receives a mental summons – he has to return to Gallifrey alone. Back on Earth, he and Sarah part company and he heads to his home world.

## THE DEADLY ASSASSIN (4 episodes) by Robert Holmes

It is Presidential Resignation Day on Gallifrey and on arriving in the cloisters of the Capitol, the Doctor has a premonition that someone is going to assassinate the President. Leaving a message for the head of Gallifreyan security, Castellan Spandrell, the Doctor tries to track down the would-be murderer. Nevertheless, the President is murdered and the Doctor is caught red-handed, a gun in his hand. Facing trial by Chancellor Goth, the Doctor convinces Spandrell that he has been framed and to escape he declares himself a candidate for the Presidency. Outraged, Goth and Cardinal Borusa question this action, but it buys the Doctor the time he needs. Discovering that his old nemesis the Master is behind the assassination, the Doctor enters a dreamscape within the Matrix, the repository of all Time Lord knowledge. There he faces the Master's servant in a duel to the death. The Master, now little more than an animated corpse, is desperate to steal the powers inherent in the Eye of Harmony to obtain a new regenerative cycle and destroy the whole of Gallifrey.

## THE FACE OF EVIL (4 episodes) by Chris Boucher

The Doctor lands on a primitive planet dominated by two groups of humans – the Sevateem and the Tesh. The Sevateem are a tribe of savages, fearful of the god, Xoanon. The Tesh are Xoanon's workers, living within, but ignorant about, a world of technology. The Doctor realises he has been to the planet before. Then, he aided the Mordee expedition by repairing their artificial intelligence computer by giving it a personality – his own. Xoanon, the computer, is now schizoid, forcing the descendants of the survey team to be savage while taking the technicians as its servitors. After generations of battle, Xoanon is trying to create the perfect species. The Doctor has to rectify his original error in Xoanon's programming and find a way to reunite the two splintered off-





shoots of the same ancestors. When this is completed, a Sevateem warrior, Leela, gets aboard the TARDIS and goes with the Doctor.

### THE ROBOTS OF DEATH

(4 episodes) by Chris Boucher

The TARDIS materialises aboard a vast sandminer which is crossing an alien desert searching for precious minerals. The decadent human crew relax while their robot slaves, the menial Dums, the intelligent Vocs and their coordinator the Super-Voc, do the actual work. One by one the humans are being killed and the survivors blame the Doctor. He, however, is convinced that someone has reprogrammed the Voc robots into committing murder. Behind the schemes is the deranged but brilliant scientist Taren Capel, raised by robots and desperately believing that the mechanical men should be freed from their yoke of slavery.

### THE TALONS OF WENG-CHIANG

(6 episodes) by Robert Holmes

The Doctor takes Leela to Victorian England so she can see how her ancestors lived. A series of disappearing young girls and a brutal murder brings the Doctor into contact with eminent pathologist Professor Litefoot and Henry Gordon Jago, manager of a theatre where Chinese magician Li H'sen Chang is performing. The Doctor suspects Chang of being involved and further investigations uncover a tong dedicated to the worship of Weng-Chiang, the ancient Chinese god of abundance. Weng-Chiang is in reality Magnus Greel, a hideously mutilated war criminal from the far future who has tried to escape his trial by fleeing to the past. Because his time machine is faulty he needs to drain the life-energy from young girls to keep him alive, and he unleashes giant rats into the sewers of London to keep people away from his base. One thing he has brought back from the future is the deadly Peking Homunculus,

disguised as Chang's ventriloquist dummy, Mr Sin. Together the Homunculus and Greel prepare to risk everyone's lives in their bid to return to the future.

### THE HORROR OF FANG ROCK

(4 episodes) by Terrance Dicks



The TARDIS goes forward only few years and arrives near an island lighthouse at a time when electricity is first being introduced. As a ship runs aground in the fog, the occupants of the lighthouse are killed one by one by the shape changing Ruran scout that has crashed nearby. The Doctor must stop not only the solitary Ruran but find a way to prevent its mothership arriving to colonise Earth, which will be an invaluable stockade in their war

effort against the Sontarans.

### THE INVISIBLE ENEMY

(4 episodes) by Bob Baker and Dave Martin

A sentient virus infects the crew of a medical space station as it tries to cross over from the micro-verse into the macro-verse. Lodged deep within the Doctor's own mind, the virus patiently waits an opportunity to escape. This is provided when clones of the Doctor and Leela are injected into the Doctor's brain by Professor Marius, helped by his robotic dog, K9. The nucleus of the virus succeeds in its aims and the Doctor must prevent a massive swarming from the hibernation tanks being built on Titan. When the virus is defeated the TARDIS dematerialises with a new passenger: K9.

### IMAGE OF THE FENDAHL

(4 episodes) by Chris Boucher

The Doctor and Leela investigate time experiments in contemporary England. Fetch Priory is the base for a scientific research team whose leader, Dr Fendelman, is unwittingly carrying out experiments with an ancient skull that carries the inheritance of the Fendahl, a massive primeval force that is the very personification of death. As researcher Thea Ransome is dominated by the Fendahl, the Doctor uses a mixture of science, local folk-lore and magic to stop the Fendahl and its gastropodic Fendahleens.

### THE SUN MAKERS

(4 episodes) by Robert Holmes

Megropolis 1 on Pluto is one of six vast cities run by the financially sophisticated Usurians. The Doctor, Leela and K9 meet a group of rebels trying to overthrow the tyranny of the Company who are taxing humanity to death. The Company is represented by the gregarious Gatherer Hade and his snide assistant Marn, who answer to the Collector, a greedy Usurian. The Doctor has to try and financially ruin the Collector while Leela faces death by public steaming.



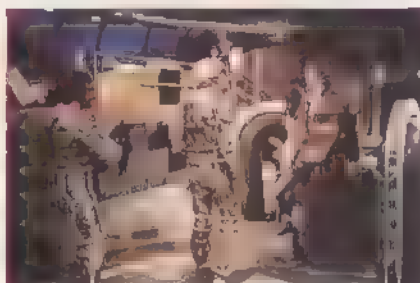




# 1978/9

## UNDERWORLD

(4 episodes) by Bob Baker and Dave Martin



The TARDIS materialises aboard a Minyan ship which is on an aeon-long

search for another ship – the missing P7E which vanished carrying the Minyan Race Banks. The P7E lies at the heart of a planet which has formed around it and the descendants of the crew are living either as troglodyte workers or cybernetic high-ranking seers. With its unquestioning servants, the P7E's computer, the Oracle, has achieved legendary status and is not prepared to give up the Race Banks without a fight.

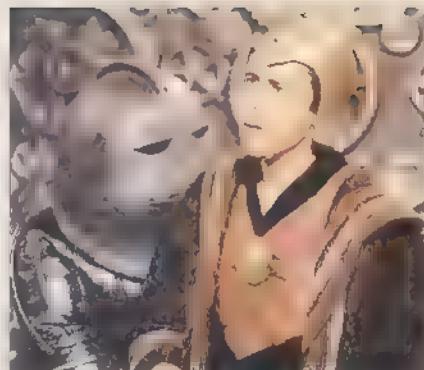
## THE INVASION OF TIME

(6 episodes) by David Agnew

The Doctor and Leela return to Gallifrey. The Doctor claims his rightful place as President of the High Council and promptly reveals that he has betrayed his people to the militaristic Vardans. Leela is banished to the outer wastes while a young guard commander, Andred, involves himself in a rebellion to rid Gallifrey of the Doctor. Enlisting the aid of his old teacher, Borusa, the Doctor turns the tables on the Vardans, whom he led into a trap. When victory is assured the Doctor is horrified to discover that while deceiving the Vardans, another enemy has taken the opportunity to slip through Gallifrey's defences and now intends to rule all time and space – the Sontarans... When they too have been vanquished Leela remains on Gallifrey with Andred and K9.

## THE RIBOS OPERATION

(4 episodes) by Robert Holmes



The Doctor has built a new, improved, K9 and meets the White Guardian – an immensely powerful being that exists outside time and space. The Guardian sends the Doctor on a mission to reassemble the Key to Time, whose six segments are disguised and scattered throughout the universe. The Doctor is also given a new Time Lady assistant, Romana. Their first mission takes them to the planet Ribos, a medieval society where two intergalactic con-men are trying to sell the world using a deliberately planted nugget of jethrik – the nugget being the disguised first segment.

## THE PIRATE PLANET

(4 episodes) by Douglas Adams

The second segment is the entire planet Calufrax but Romana and the Doctor discover that in its place is the planet Zanak. The planet is governed by the blustering Captain and his guards and workers. These include the fussy Mister



Fibuli and his sardonic Nurse. Zanak society contains a group of paranormals called the Mentiads, whose mental powers can read the thoughts of the dying. The Captain is materialising Zanak around other planets, crushing them in size but not mass. The energy created is powering the devices which keep the aged Queen Xanxia alive in stasis. The Doctor is captured by the Captain and forced to walk the plank – over a massive ravine – while K9 does battle with the Captain's armour-plated parrot, Polyphase Avatron.

## THE STONES OF BLOOD

(4 episodes) by David Fisher.

The Guardian sends the Doctor a reminder to beware of his opposite number, the Black Guardian, who has many agents and will try to steal the Key once reassembled so that chaos can rule. The TARDIS lands in contemporary England where Professor Amelia Rumford and her associate Vivien Fay are measuring the legendary Nine Travellers, a circle of standing stones. Local druidic practices calling for blood sacrifice appear to be animating some of the stones which are in fact haemoglobin-dependent Ogri. They are on Earth in exile alongside the galactic criminal Cessair of Diplos. The Doctor discovers that a spaceship is hovering just above the stones but in hyperspace, intangible on the normal dimensional plane. Using the stones as a gateway, he visits the ship and encounters the Megara, two Justice Machines which appear as small iridescent energy fields. On Earth, Romana is tricked by Vivien Fey – in reality Cessair of Diplos, while the Doctor is being sentenced to death, accused of enabling her escape. The third segment is the stolen seal of Diplos, worn around Fay's neck.

## THE ANDROIDS OF TARA

(4 episodes) by David Fisher

The search for the fourth segment takes the TARDIS to a statue on the Ruritanian plant of Tara. There, medieval society mixes with futuristic technology as Prince Reynart is kidnapped by the wicked Count Grendel who wishes to seek power. Reynart's followers replace the Prince with an android which Grendel sabotages. Reynart's love, Princess Strella, is also a prisoner, being looked after by the master android creator Lamia. Romana is the identical double of Strella and so an android copy of her, along with the Prince, is to take part in the wedding. Grendel is determined to destroy both doubles as well as the originals and the Doctor is left to foil his schemes.

## THE POWER OF KROLL

(4 episodes) by Robert Holmes

The third moon of Delta Magna is



home to the green-skinned Swampies and their revered God-monster, Kroll. An Earth refinery has been placed on the moon but resistance from the Swampies is making life difficult. The Swampies have enlisted the gun-runner Rohm-Dutt whom the humans mistake the Doctor for. As he faces interrogation, Romana is caught by the Swampies and is to be sacrificed to Kroll, a five-mile wide octopoid which many hundreds of years ago swallowed the fifth segment.

## THE ARMAGEDDON FACTOR

(6 episodes) by Bob Baker and Dave Martin

The hunt for the final segment takes the TARDIS to Atrios, a planet engaged in a years-long war with its neighbour, Zeos. Atrion Princess Astra is kidnapped apparently by the Zeons but this is a ruse to lure the Doctor. The Doctor and Romana find that Zeos is inhabited only by a war computer called Mentalis, which K9 communicates with. In fact a third

party is keeping the war effort alive: the Shadow. He is the spectral servant of the Black Guardian and uses K9 to attack the Doctor. The Time Lord manages to regain control of K9, and goes to face the Shadow with the help of another Time Lord, Drax. The Shadow reveals that Princess Astra herself is the sixth and final segment of the Key to Time. When she has been altered into the crystalline substance that the other segments resemble, the Doctor confronts the White Guardian who appears on the TARDIS scanner. The Doctor quickly deduces that this is in fact the Black Guardian by his callous attitude towards Astra's death. Assuming that the Key has been assembled long enough for the real White Guardian to restore balance the Doctor orders the Key to disassemble and spread itself back through time and space. Astra is returned to her true form and the Black Guardian swears revenge upon the Doctor. To avoid being tracked down the Doctor fits the TARDIS with a randomiser, making his future landings unpredictable.







# 1979/81

## DESTINY OF THE DALEKS

(4 episodes) by Terry Nation



The TARDIS lands on Skaro, the Daleks' home planet. The Doctor and a newly-regenerated Romana, who has duplicated the physical appearance of Princess Astra of Atrios, discover high levels of radiation and the body of a dead humanoid from a distant solar system. Puzzled by underground tremors and unknowingly watched by a scruffy human, the Doctor and Romana are eventually separated. He meets the Movellans, robotic aliens on a quest. Romana is trapped by the Daleks, who are undertaking their own search. The Doctor realises that both parties are looking for the Daleks' apparently long-dead creator, Davros. Their war computers are in deadlock and both sides realise they need humanoid intuition to resolve their logic problems. With the help of Tyssan, the human, the time travellers must find a way to stop either party from rescuing the buried genius.

## CITY OF DEATH

(4 episodes) by David Agnew

The Doctor and Romana arrive in contemporary Paris. A series of time quakes and the discovery of sophisticated alien technology at the Louvre Gallery lead the travellers to the home of Count Scarlioni. In the cellar of his chateau, Professor Kerensky is involved in experiments to roll time backwards and forwards. Scarlioni is in fact Scaroth, last of twelve splinters of a

Jagaroth pilot scattered throughout Earth's history when his ship exploded in prehistoric times. Scaroth is using Kerensky's experiments to find a way of returning to the past and stop himself from taking off and triggering his fragmentation. The resultant explosion in fact caused life to begin on Earth so the Doctor must in turn stop Scaroth from stopping himself, or mankind will never have existed...

## THE CREATURE FROM THE PIT

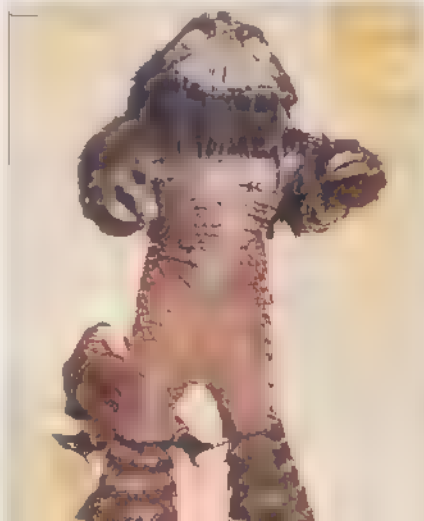
(4 episodes) by David Fisher

The TARDIS lands on Chloris, a vegetation-dominated planet where metal is the most sought after material. Lady Adastra, the tyrannical ruler of Chloris, has imprisoned a Tythonian Ambassador down a pit from which it cannot escape. As a result, the ambassador has become known as an apparent threat when in reality all it wishes to do is communicate and swap metals for vegetation. The Doctor discovers that Adastra has known this all along and eventually finds a way to communicate with the ambassador. On revealing Adastra's treachery the creature also unhappily reveals that due to its prolonged silence the Tythonians have dispatched a small neutron star to destroy Chloris...

## NIGHTMARE OF EDEN

(4 episodes) by Bob Baker

Two space ships – a freighter and a luxury liner – crash emerging from hyperspace and are fused together. The voids linking the ships are dangerous unstable matter zones. The Doctor and Romana pretend to be insurance officers and are intrigued when huge monsters, the Mandrels, begin roaming the ship, massacring the passengers. The Mandrels have escaped from a Continuous Event Transmitter machine operated by conservationist Professor Tryst. When Mandrels are destroyed they break down into a highly intoxicating and addictive drug called Vraxoin and the Doctor realises that someone is actually using Tryst's machine to smuggle raw Vrax. As the



crew become addicted to the drug, the Doctor must find a way to save the Mandrels and discover who is behind the smuggling ring.

## THE HORNS OF NIMON

(4 episodes) by Anthony Read



Sacrifices are being transported from Anneth to Skonnos, an Empire ruled by the blustering High Priest Soldeed. In reality Soldeed is the pawn of the Nimons, a race of usurpers masquerading as interplanetary philanthropists. Soldeed believes he serves only one Nimon but the Doctor proves that they are invading en masse and plan the destruction of the Skonnos Empire. The Nimons move via artificial black holes and Romana uses one to visit the previous planet they devastated. There, Soldeed's equivalent tells her the truth and makes her promise to stop them.

## THE LEISURE HIVE

(4 episodes) by David Fisher

After aborting a holiday in Brighton, the Doctor and Romana head for Argolis, the leisure planet. The sterile Argolins are being forced to sell out to their enemies, the reptilian Foamasi, although one Argolin, Pangol, claims he has a solution to their problem. Using the Argolin Generator the Doctor accidentally ages five hundred years during a time experiment by the human scientist Hardin. However Romana reasons that Hardin's efforts are not entirely without merit and sees a way to help the Doctor. Pangol meanwhile is cloning himself via the Generator and declares war on the Foamasi. In bringing this to a halt, the Doctor sacrifices the TARDIS randomiser.

## MEGLOS

(4 episodes) by John Flanagan and Andrew McCulloch

The planet Zolfa-Thura is an arid wasteland dominated by the famous Screens of Zolfa-Thura. There, a group of Gaztak mercenaries bring a bewildered humanoid and meet the

cactoid Meglos who uses the human's body as a blueprint for his new form. Trapping the TARDIS in a chronic hysteresis, Meglos adopts the Doctor's body and travels to the neighbouring Tigella. The Tigellans have called the Doctor for help because the power of their energy artifact, the Dodecahedron, is failing them. Meglos steals the Dodecahedron and takes it back to Zolfa-Thura where he intends to use its power to rule the universe.

### FULL CIRCLE

(4 episodes) by Andrew Smith



The TARDIS falls through a Charged Vacuum Embodiment (CVE) and appears in an alternate universe - E-Space. It lands on Alzarius where the local population are in social stagnation. The legendary time of Mistfall is approaching when the monstrous Marshmen attack. However, the Doctor realises that the Alzarians themselves are mutations from the Marshmen and that the myths have been spread by the ruling council, the Deciders. All of the Deciders know the truth about Mistfall and that the colony ship they live on could take off at any time. They have used the myths and legends to keep the populace controlled so the Doctor has to convince the people that the Marshmen are not dangerous. On leaving Alzarius, a young mathematician, Adric, stows away aboard the TARDIS.

### STATE OF DECAY

(4 episodes) by Terrance Dicks

The Doctor, Romana and K9 discover their new companion after arriving in a medieval society ruled by the Lords. The local people have to sacrifice their young every so often - some go to be guards, others are never heard of again. With the help of a group of rebels, the Doctor realises that the Three Who Rule are in fact three humans whose space ship, the Hydrax, also crashed

through a CVE thousands of years before. The three have been taken over by the Great Vampire, a monster from Gallifreyan legend, and are now vampires themselves - their castle is the Hydrax itself. The Great Vampire is beginning to awaken and thirsts for blood...

### WARRIORS' GATE

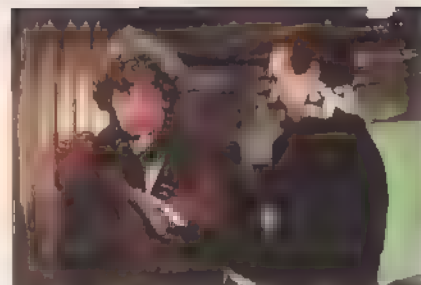
(4 episodes) by Steve Gallagher

The TARDIS arrives at the nexus between E-Space and N-Space or normal space. However the gateway is not obvious and also stranded there is a privateer whose cargo of time sensitive Tharils are being expended to discover an escape route. As the nexus contracts the Doctor goes through the time sensitives' mirrors and appears in the past; at the height of the Tharil empire. There, human slaves build Gundan robots to slaughter their oppressive masters. Back in real time the Doctor realises that the Tharils have learned from their mistakes and their own slavery must also end. However the crew of the privateer believe they will escape to N-Space by blasting through the mirrors with their engines. Instead, the back-blast shrinks the nexus further. Romana and K9 remain with the Tharils in E-Space while the Doctor and Adric manage to escape back to the normal universe.

### THE KEEPER OF TRAKEN

(4 episodes) by Johnny Byrne

The TARDIS is visited by The Keeper of Traken. The old man explains that his planet's harmonious union is under threat. The evil appears to be emanating from a statue called Melkur - an alien who calcified when landing on Traken, unable to cope with the planet's inherent goodness. As the Keeper's time draws to a close and the Traken Consul's prepare to elect a new Keeper, Tremas, the Doctor and Adric are accused of evil. With the help of Tremas's daughter Nyssa, the Doctor uncovers a plot by Consul Kassia who is the thrall of Melkur. Melkur itself is not a creature but a TARDIS and



inside is the Master, still mutilated and ever vengeful. Eventually he uses the power of the Keepership to kill Tremas and parasitically possessing his body.

### LOGOPOLIS

(4 episodes) by Christopher H. Bidmead

The Doctor decides to repair the TARDIS chameleon circuit and suggests to Adric that they visit the planet Logopolis, where the inhabitants can create matter from pure mathematics. They need to measure a real police box on Earth for the external dimensions but instead measure the Master's TARDIS, disguised as a police box. The Doctor is observed by the Watcher, a mysterious ethereal figure. Nearby the aunt of air stewardess Tegan Jovanka has been murdered by the Master and the Doctor is accused of the crime. With Adric's help he escapes and they go to Logopolis, unwittingly bringing the Master with them. The Master begins systematically destroying the planet. This has an effect unforeseen by either Time Lord - the Logopolitans are using their pure mathematics to hold universal entropy at bay but as Logopolis disintegrates, the universe starts to collapse. The Doctor uses the radio telescope at the Pharos Project on Earth to project a beam and slow the entropy. The Master then hijacks the Pharos Project and holds the universe to ransom. In stopping the Master, the Doctor falls from the top of the telescope and merges with the Watcher - a projection of his future self. Before Adric, Tegan and Nyssa, the Doctor's body changes once again...







"I wasn't the first choice to play Sarah," says Elisabeth Sladen who played journalist Sarah Jane Smith (*The Time Warrior* to *The Hand of Fear*). "Work had begun on *The Time Warrior* with another actress but the chemistry wasn't there between her and Jon Pertwee. So I was suggested to Barry Letts by the producer of *Z Cars*, which I'd just done a spot on. I went along and got the part. I got on well with Jon but he left after the first year and in came Tom. When I joined, it was Jon's show and I was the newcomer. When Tom arrived, I was established and that gave me the confidence to push for what I wanted with Sarah – she might not have been the same at all if Jon had stayed. Tom, myself and Ian Marter were such a good team when working together. We got on well and I think that transferred to the screen. We had a new producer as well, Philip Hinchcliffe taking over from Barry, so it was really like starting all over again. Very fresh and invigorating. I think my favourite story is *Planet of Evil*, but not really for the story reasons. I personally felt comfortable in the series at last. Sarah was established and the chemistry between myself and Tom was spot-on. There were no filmed bits on rubbish tips either – I was never too keen on outside filming. We always managed to film in the winter and everything was cold. Tom would wander around locations, showing me exciting things of interest but all I wanted to do was stay in the BBC bus and keep warm. It was very silly of me but back then, it never occurred to me what I was missing. I left during *The Hand of Fear* and that was very good. I didn't want a Sarah-leaves type story, it had to be incidental, just tagged on the end. I did come back later to do the K9 spin-off in 1981. I can't pretend that I enjoyed that. I don't think I realised what I had let myself in for. I actually thought the dog would talk to me when I said my lines but of course it didn't. Then I did *The Five Doctors* which was a bit like the Royal Command Performance. All those Doctors, companions and monsters. I wouldn't have missed that one for the world."

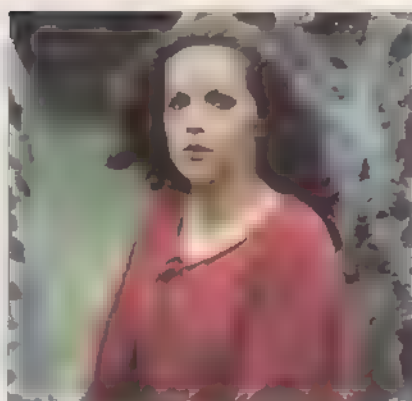
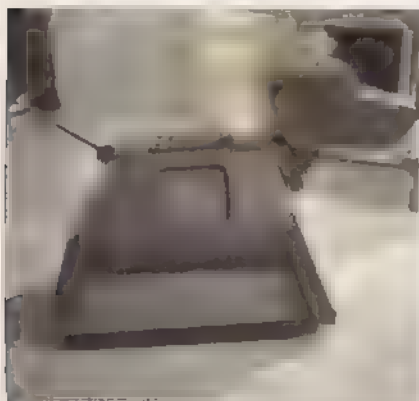
"My first part in *Doctor Who* was in *Carnival of Monsters*," said the late Ian Marter who played naval surgeon Harry Sullivan (*Robot* to *The Android Invasion*). "I originally auditioned for the part of Captain Yates but didn't get that. Barry Letts remembered me when he was casting *Carnival* and I played a naval officer. When he was looking around for Harry Sullivan, I must have just popped back into his mind. They cast me before they cast Tom Baker as the new Doctor. Harry was there in case the new Doctor was much older and wouldn't be able to do the physical side of the series. I would have been his strong-arm, a sort of rough-and-ready type. As it was, Tom didn't really need me there at all. This was a bit of a mixed blessing as things went on because although I liked Harry a lot and responded to his zeal for good and justice, I did find his incompetence a drag. Gradually he had less and less to contribute to the overall set-up. Eventually Harry was dropped from the series because he'd outlived his usefulness and was simply getting in the way. It was sad, but there you are. My favourite adventure was the Zygon one, simply because we had John Woodnutt playing their leader. He was so funny that he made it incredibly difficult to keep a straight face during recording. Without a doubt, my least favourite was *The Android Invasion* – I felt very much a spare part in that, just sitting on the floor doing nothing. After leaving the show, I was still involved, because with Tom Baker I wrote a script for a proposed movie version. Then I got into adapting some of the scripts Harry had been in as novelisations. Before long, I was novelising other stories as well, which was a great diversion. I suggested a script for the series in the early Eighties but it proved impracticable. I was then asked to do a turn in *The Five Doctors* but I was under contract to a TV series in New Zealand. Generally speaking I think going back would have been a mistake – you can't cling on to a programme you left a decade before no matter how much you like it."

*Ian Marter died on 30th October 1986.*



"In a way, I always envied Leela," says Louise Jameson who played savage Leela (*The Face of Evil* to *The Invasion of Time*). "She had that kind of streetwise quality which I don't have. Just before getting the part of Leela, I was down to the last few for Purdey in *The New Avengers*, so I was obviously being thought of as this strong, aggressive type. Of course, being Leela turned that around slightly – I became a sex symbol of all things. Of course, it was obvious that if you put someone in a leather leotard straight after the football results that's going to happen. But I was quite shocked, which seems now to have been a bit naive. I was really rather pleased at the time, although now I think I'd find it immensely offensive. Leela had a bit of a hard time of it though. If Robert Holmes or Chris Boucher wrote the scripts, I could get on with acting. But the other writers would have her screaming and spraining her ankle. I had to fight this tooth and nail and hold on to my principles. I only let her scream once, when the giant rat chewed her leg in *The Talons of Weng-Chiang*. Tom Baker was quite a forceful character to work with – it was no secret that he didn't like Leela at all and I had a hard time to start with. I think after Sarah Jane, he wanted the Doctor to be alone, but of course that wouldn't have worked. After all with different writers and directors, Tom was the only constant on the show, but I wanted my voice heard as well. After a while things sorted themselves out. One argument I lost concerned my departure from the show. I said I was leaving but Graham Williams, the producer, kept hoping I'd stay and didn't prepare a decent leaving scene. In the end Leela suddenly grasps this guard's hand and tells the Doctor she's fallen in love and is staying on Gallifrey. As if! Chris Tranchell, who played the guard, and I both knew how stupid this was going to look so we did our best, but it was awkward. I think Leela should have died heroically, saving the Doctor. She was that kind of savage really, always seeking the glorious route out and never the romantic one."

"It's a crazy business this. There I was sitting at home when my agent rang. 'Derrick Goodwin wants to know if you'd be the voice of a virus and a dog,'" says John Leeson, who played the voice of K9 (*The Invisible Enemy to Warriors' Gate*). "I thought it could be fun and went and met Derrick, a director who'd I'd just worked with on an episode of *Z Cars*, and Graham Williams. They told me that they wanted something along the lines of the kind of voice that might come out of a portable radio; metallic and a bit tinny. At first it was electronically treated through a ring modulator, like they use on the Daleks, but by the time I came back to do *K9 and Company* and *The Five Doctors*, I'd given up using this altogether. I had just got the tone and pitch off-pat and no one would notice the difference. During rehearsals I actually ran around on the floor in K9's position to give the other actors something to react to. In studio, the radio-controlled prop was there and I just sat in a little booth. I remember that in my first story, where I was also the voice of this malevolent virus, the radio signals used to operate K9 were the same as those used for the cameras. Every time K9 tried to move, the cameras went haywire. Technically the K9 prop was a bit of a monster. They tried lots of different remote controls for him. By the time they ran him across Brighton beach in *The Leisure Hive*, he was just pulled along by a piece of string! K9 could be quite a limiting character though – there's only so much I, as an actor, wanted to do in my little booth. So for a season I gave it a miss and David Brierley supplied the voice. I went back in 1980 because the new producer, John Nathan-Turner told me that he was getting rid of K9 and would I see him out. I agreed and before long I was agreeing to do the *K9 and Company* one-shot. As a result of that, I felt I really wanted to do *The Five Doctors* so when John asked me to come back for that, I didn't hesitate. It wasn't a huge part but a fun one nevertheless, maintaining the continuity established in *K9 and Company* and giving me a second chance to work with Lis Sladen."



"*Doctor Who* wasn't the sort of series I'd have normally considered auditioning for," says Mary Tamm, who played the first incarnation of Time Lady Romana (*The Ribos Operation to The Armageddon Factor*). "My agent, however, thought it would be a good career move. I'd done theatre and feature films but TV was still relatively unknown territory. What swung it for me was that Romana would be different. No tripping up, screaming or asking the Doctor to explain what was going on. She would be haughty, matching the Doctor's intellect. A kind of sparing match. I can't honestly say I had any real empathy for Romana; I tend to get asked to play snobbish, well-spoken ladies and Romana was just that. What I really enjoyed was that she stood up to the Doctor and did things on her own. That said, I wasn't happy, and nor was I really surprised, I suppose, that before my year was out she was tripping, screaming and asking to be told what was going on! The *Doctor Who* format doesn't really allow for much else. I enjoyed my year and working with Tom Baker was an eye-opener. He's fascinating and very refreshing. He made me feel very welcome and we worked without any hassles. He could also be very witty. There was one time when we had to do a fishing scene in *The Androids of Tara*. Tom had this rod which was a real antique – worth thousands – and he dropped it into the water. It was actually rather awful but we found it terribly funny at the time. That was at Kent Castle. I spent a lot of my year on location – some were fun, some were awful. The worst was doing *The Power of Kroll* in those marshes. It was bleak and totally cut off. At one point Tom and I got stuck in the mud, we just couldn't move and had to be rescued by a boat. We didn't need K9 out there, which was lucky really – he'd have sunk without trace. K9 was a good character, because he always backed Romana up in an argument with the Doctor. We were the two sensible, logical ones on the TARDIS always trying to get the Doctor to see sense. We always failed of course..."

"My audition for Romana was rather unusual – it was a six-week story," says Lalla Ward who played the second Romana (*Destiny of the Daleks to Warriors' Gate*). "I played Princess Astra of Atrios in *The Armageddon Factor*. Of course, I had no idea at the time that it would blossom into the offer of a regular part, however, it meant that when I did take over as Romana, I was already familiar with Tom and the production team. I know that Mary Tamm's decision to leave had taken everyone by surprise and so there was no formal hand-over. Just me, turning up in the TARDIS console room and being mistaken for Astra. I couldn't just do it the same way as Mary had – as each actor makes the Doctor different, I wanted my Romana to be different. She was warmer and more cheeky and I put a lot of little girlishness into her. I added to that by having a lot of input into Romana's costumes. My favourite was the schoolgirl's outfit, although I understand a lot of people, especially the dads, liked it for different reasons! I wore that in *City of Death* which was one of the more challenging ones to make – on location in Paris, in the pouring rain with Tom and I rewriting most of it as we went along because it wasn't terribly well done. My favourite one of all was *State of Decay*, the vampire story. It was excellently made, with a terrific cast. Eventually I decided I had to leave the series – I'd done nearly two years and wanted to move on. I know it sounds clichéd but I wanted to go while Romana was still popular and while I was still enjoying myself. To have dragged it out in either way would have been foolhardy. Tom and I were also getting close and his time as the Doctor was coming to an end. We both left within a matter of months, and were married. However, as often happens, our careers were as important as each other and something had to give. In our case, it was the relationship. We discussed it a lot but felt a parting of the ways was for the best. All that aside, there is no doubt that I enjoyed everything about my time on *Doctor Who*, both then and now."







# 1982/3

## CASTROVALVA

(4 episodes) by Christopher H. Bidmead



The newly regenerated Doctor, disorientated and confused, is helped back to the TARDIS by Tegan and Nyssa. Adric however is captured by the Master and ensnared into a complex web of power, using the boy's mental abilities to project a fake Adric aboard the Doctor's ship. The fake Adric reprogrammes the TARDIS to crash into a hydrogen in-rush but as the Doctor begins to recover in the TARDIS Zero Room, he tells Tegan how to escape. They take the Doctor to the serene planet of Castrovalva where the confusing locals cheerily help the Doctor recover. It doesn't take long for the Doctor to realise that things are wrong – a library of old books chronicling Castrovalva's history right up to his arrival is just one. Castrovalva is in fact just another of Adric's projections but when the web is destroyed, it begins collapsing in on itself with the TARDIS crew still inside the city.

## FOUR TO DOOMSDAY

(4 episodes) by Terence Dudley

The TARDIS arrives aboard a massive space ship heading to Earth. The ship belongs to the Urbankans, led by the eccentric Monarch and his two ministers, Persuasion and Enlightenment. Android representatives of Earth's ethnic groupings from throughout time are present – Monarch has kidnapped them during previous visits.

Now he plans to colonise Earth with his own people since Urbanka has become too polluted, and will use a poison secreted in an Urbankan gland to wipe out humanity.

## KINDA

(4 episodes) by Christopher Bailey

A sick Nyssa remains in the TARDIS while the Doctor, Tegan and Adric explore the peaceful jungle planet, Deva Loka. While sleeping, Tegan's mind is invaded by the Mara – a malevolent disembodied life force. The Doctor and Adric encounter the remnants of an Earth colonial force who are holding two docile mute Kinda hostage. With the help of the base scientist, Todd, the Doctor enlists the aid of the Kinda soothsayer who predicts the return of the Mara. Sure enough, having used Tegan's mind, the Mara passes to a young Kinda male who intends destroying everything. Although the menace is vanquished, Tegan remains fearful that something of the Mara is still present in her mind.

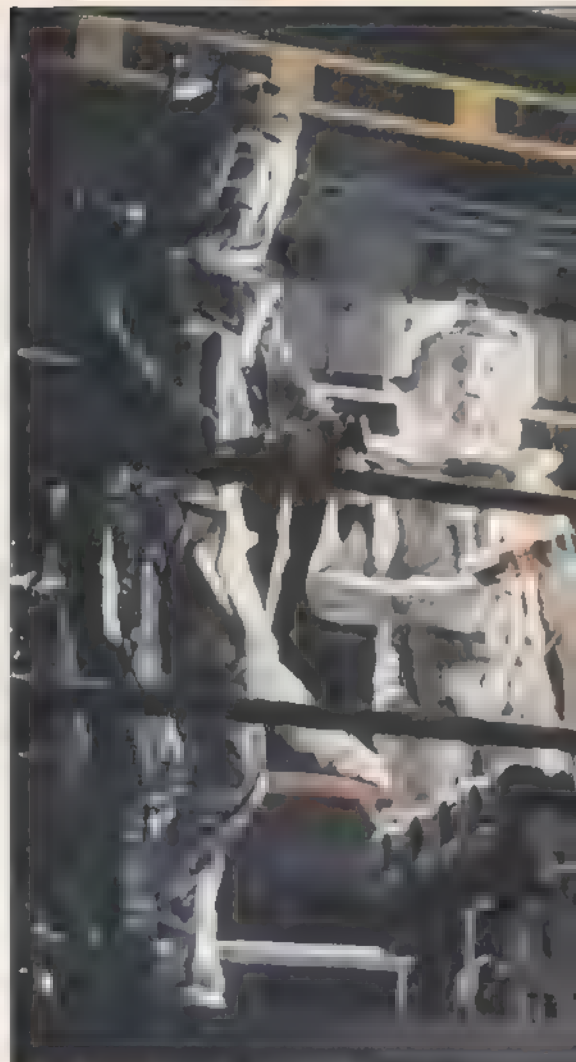
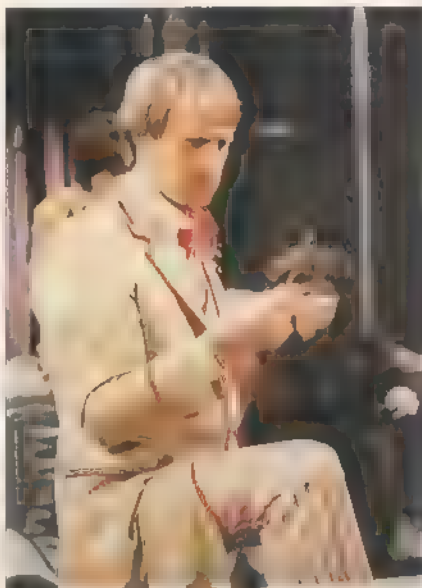
## THE VISITATION

(4 episodes) by Eric Saward

Landing in the seventeenth century, the TARDIS crew meet out-of-work actor Richard Mace who tells them that England is in the grip of a plague. Taking advantage of this are three Terileptils, on the run from the tinclavic mines on Raaga. The Terileptils are using the villagers to help them prepare for an escape attempt. An android, disguised as the Angel of Death, is used to terrify the superstitious peasants, but Nyssa destroys it with a sonic amplifier. Eventually the Doctor follows the Terileptils to London where their plans to release more plague rats are about to reach fruition.

## BLACK ORCHID

(2 episodes) by Terence Dudley



The TARDIS arrives in the nineteen twenties and the travellers are soon welcomed into the home of an upper class family, the Cranleighs. However, they hide a dark secret – George, a disturbed relative locked in an upstairs room. Nyssa bears an uncanny resemblance to a Ann, young girl destined to





be married to George, whom she believes died in the Amazon. George sees Nyssa at a party and kidnaps her, thinking it is Ann, and takes her to the roof top of the house which he has set alight...

### EARTHSHOCK

(4 episodes) by Eric Saward

An archaeological expedition in Earth's future has been slaughtered and the military are investigating. They encounter the TARDIS crew and some murderous androids, shielded from their scanners. On a distant space freighter, the Cybermen recognise the Doctor through the eyes of the androids and decide he must be destroyed. Although after a pitched battle aboard the space freighter, the Cybermen look like being defeated, they turn the freighter into a massive bomb and send it on a crash course to Earth. The alien guidance device on the freighter and Adric's tampering send the vessel back to prehistoric times, where it is obliterated in a massive anti-matter explosion in Earth's outer atmosphere. The Doctor, Tegan and Nyssa are horrified – Adric was still aboard when the freighter was destroyed

### TIME-FLIGHT

(4 episodes) by Peter Grimwade

To cheer themselves up after Adric's death, the TARDIS crew attempt to visit the Great Exhibition at Crystal Palace but instead arrive at modern day Heathrow. A Concorde has vanished in



mid-air and the Doctor follows a time trail to prehistoric times where the Master is using a Xeraphin cocoon to try and re-power his TARDIS – the Concorde's passengers being hypnotised servants to aid him. After the Master's plans are thwarted and he is dispatched to Xeriphas, the TARDIS returns to Heathrow where Tegan makes up her mind whether or not to stay with the Doctor. She elects to rejoin the TARDIS but is too late – the Doctor and Nyssa have left without her.

### ARC OF INFINITY

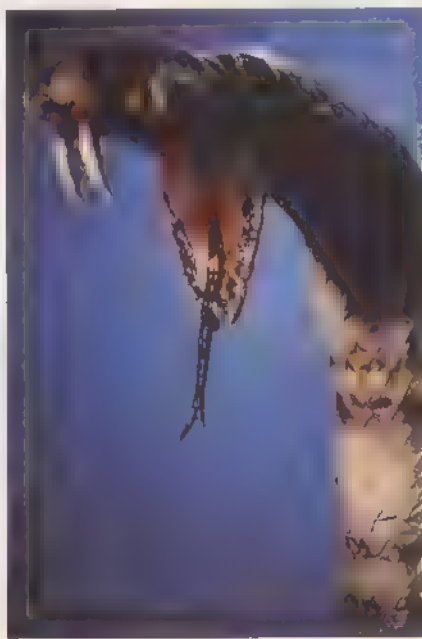
(4 episodes) by Johnny Byrne

A renegade Time Lord is using the power of the mysterious Arc of Infinity to return to Gallifrey. However, he exists in a world of anti-matter, and hides in a shielded area beneath Amsterdam. On Gallifrey the Time Lords realise that the renegade is using the Doctor's bio-scan to lock onto the matter universe and decree he must be executed to prevent this. However, the renegade, revealed as Omega, hi-jacks the Matrix and the Doctor returns to Amsterdam, meeting up again with Tegan, to stop him.

### SNAKEDANCE

(4 episodes) by Christopher Bailey

The travellers arrive on Manussa and Tegan begins to feel the power of the Mara re-assert itself in her mind. Before long she is completely in its thrall – Manussa is the Mara's homeworld and in the midst of a massive mardi gras it plans to re-emerge and dominate the planet. The Doctor joins forces with an old necromancer and has to stop himself joining the Manussans from falling under the Mara's domination. Tegan is eventually freed of the Mara's influence for good.







# 1983/4

## MAWDRYN UNDEAD (4 episodes) by Peter Grimwade



The Black Guardian has finally caught up with the Doctor and uses Vislor Turlough, an alien trapped on Earth, as his pawn to kill the Time Lord. Arriving in 1983 the Doctor meets up with his old friend the Brigadier, now a mathematics teacher at Brendon School, where Turlough is a pupil. Separated in time from the Doctor, Tegan and Nyssa encounter the Brigadier in 1977 after a severely injured alien claiming to be the Doctor is found in a transmatt capsule. The alien is really Mawdryn, one of a race of mutants relegated to an eternity of pain and anguish by the Time Lords aboard a deserted luxury space ship. The Doctor must find a way to help the desperate mutants die and stop the two Brigadiers, both accidentally brought aboard the ship, from meeting – the resultant escape of time energy would be devastating. After a climactic solution, Turlough accepts the Doctor's offer to join the TARDIS crew. However he secretly plans to kill the Time Lord on behalf of Black Guardian to obtain his freedom and passage home.

## TERMINUS

(4 episodes) by Steve Gallagher

Tegan is distrustful of Turlough, who sabotages the TARDIS. Nyssa is working alone in her room when the Ship breaks up and locks onto another vessel. Trapped as the TARDIS walls

fade away, she manages to board the other craft. The Doctor goes searching for her while Tegan and Turlough find their own way out of the TARDIS but cannot then get back. Two space pirates board the other ship looking for worthwhile items to steal but are suddenly abandoned by their own crew. Meeting up with Nyssa, they discover that they are on a lazar ship, taking contaminated humans to a colony at Terminus. On reaching Terminus, Nyssa realises that she, too, is showing signs of lazar disease but the company officials working there are not interested. An explosion deep within Terminus leads the Doctor to realise that the place itself was once a massive ship that detonated its radioactive shipment and created the Big Bang that caused the universe to exist. The automatic controls are locked on and a second Big Bang is imminent – one that will reverse the effect and eradicate everything. Eventually cured of the disease, Nyssa decides to devote her life to helping cure other lazars and remains on Terminus.

## ENLIGHTENMENT

(4 episodes) by Barbara Clegg

A warning from the White Guardian about the Black Guardian's plans puts the Doctor on alert. He, Turlough and Tegan find themselves apparently on board an Edwardian clipper. The officers are strangely distant and unreal whereas the crew are a jolly if confused bunch. Captain Striker tells the Doctor that they are part of an epic race for a magnificent prize – Enlightenment. When Striker shows them the competition the travellers realise that the clipper is in fact a space ship – various craft based on ships from throughout Earth history are using the solar winds to seek the prize. They are Eternals, bored superbeings who kidnap humans and use their imaginations to fuel their own sense of



adventure. The pirate captain, Wrack, is systematically destroying the other ships – the Eternals just lose the race but their human crews die. Wrack is an agent of the Black Guardian and tries to ensnare the Doctor. Eventually the Doctor, Tegan and Turlough face the two Guardians and Turlough is offered Enlightenment by the Black Guardian. He refuses and accepts his place as a loyal friend of the Doctor. The White Guardian however reminds the Doctor that his opponent is never far away...

## THE KING'S DEMONS

(2 episodes) by Terence Dudley

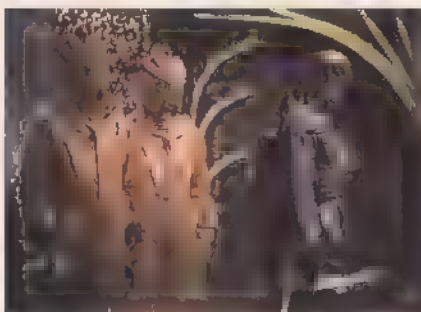
The Master is trying to disrupt the course of human history, disguised as Ranulf Fitzwilliam's fort during the era of the Crusades. King John is on the throne, and is actually with Ranulf being belligerent and sadistic. Another knight returns to the fort amazed to see the King there – he has just left him in London. The Doctor realises that this King John is a shape-changing android, Kamelion, which the Master discovered on Xeriphas. After a battle of wills, Kamelion joins the Doctor aboard the TARDIS.



## THE FIVE DOCTORS

(1 episode) by Terrance Dicks

Someone is taking the Doctor's previous selves out of the space/time continuum and he is suffering the resulting effects. On Gallifrey he meets up with the Inner Council who have offered the Master a new regenerative cycle if he helps save the Doctor and stop whoever is using the forbidden Death Zone. The First Doctor and Tegan join forces while Turlough and Susan look after the TARDIS. The Third Doctor and Sarah Jane tackle the Dark Tower of Rassilon from above while the Second Doctor and the Brigadier approach from below. The Fourth Doctor and Romana are trapped in a time eddy and unable to help. Cybermen, Daleks, Yeti and the lethal Raston Warrior Robot all stand in their way as they try to reach the Tomb of Rassilon to discover the truth. The villain is in fact the Doctor's old friend President Borusa, who hopes the powers from the old times will make him President Eternal.



## WARRIORS OF THE DEEP

(4 episodes) by Johnny Byrne

An undersea base in the twenty first century is on alert - potential hostile actions by the opposing power bloc are keeping the crew in a dangerous state of paranoia. Two of the base's highly-placed staff are in fact working for the enemy and begin a sequence of subterfuge and murder to achieve victory. A third party are also interested in the base - Silurians and Sea Devils. They see an opportunity to let humanity destroy itself in a nuclear holocaust, thus enabling them to once again reclaim Earth. The Doctor has to try and find a way for all parties to live in peace but the Silurians are determined to win, releasing the massive Myrka to rampage through the base killing all in its way.

## THE AWAKENING

(2 episodes) by Eric Pringle

Visiting Tegan's grandfather in the village of Little Hodcombe, the travellers are horrified to discover that a local war game pageant is getting out of hand. Sir George Hutchinson, the local magistrate, seems determined to recapture the true hatred and fear of

the English Civil War. With the help of Will Chandler, a boy accidentally brought forward from an earlier age, the Doctor discovers that the local church is the resting place for the Malus, a creature that feeds off the negative emotions it creates.

## FRONTIOS

(4 episodes) by Christopher H. Bidmead

Breaking a handful of Time Lord laws the Doctor lands the TARDIS on the planet Frontios where some of the last survivors of the Earth Empire are struggling to survive. Regular bombardments of meteorites from space and strange underground attacks are making life difficult. The Doctor joins forces with Mister Range, the settlement's medical officer, while Tegan and Turlough help his daughter Norna find out the truth about some unexplained deaths. Below the settlement are the Tractators, giant lice-like creatures who have extraordinary powers over gravity. The Gravis, leader of the Tractators, discovers the secrets of the TARDIS and disassembles the Ship until the Doctor agrees to show him how to operate it.

## RESURRECTION OF THE DALEKS

(2 episodes) by Eric Saward

Caught in a time corridor the TARDIS is dragged to contemporary Earth. A military team are investigating strange events in a deserted warehouse and the TARDIS crew meet Stein, a futuristic prisoner stranded there. He and the Doctor follow the source of the time corridor which leads them to a Dalek battle-cruiser. The battleship has attacked a prison station, rescuing Davros. The Daleks' humanoid forces are led by Commander Lytton who observes Davros turning one group of Daleks against the others. The Daleks are creating duplicates of everyone, including the TARDIS crew. They are

to go to Gallifrey and pave the way for a Dalek invasion of time. Eventually the Daleks are defeated but the cost of human life is massive and Tegan is unable to cope with witnessing so many deaths. Tearfully, she says goodbye to her life aboard the TARDIS and remains on Earth.

## PLANET OF FIRE

(4 episodes) by Peter Grimwade

The TARDIS arrives in Lanzarote where Turlough meets Peri Brown, an American botany student. Kamelion falls under the control of the Master and the TARDIS, along with Peri, is whisked away to Sarn. There the religious followers of Logar are condemning non-believers to death. Turlough discovers his brother, Malkon, is there and realises he is close to rediscovering his roots. The Master has been reduced to a few inches in height and is seeking to use the Sarn's restorative numismaton gases to regain his size. The Doctor is forced to destroy Kamelion and also says goodbye to Turlough, who is finally reunited with his people.

## THE CAVES OF ANDROZANI

(4 episodes) by Robert Holmes

The TARDIS lands on Androzani Minor where the Doctor and Peri become embroiled in the power struggles between the disfigured renegade Sharaz Jek and the immoral politician Morgus. They are both fighting to control the supplies of the longevity drug spectrox - Jek has employed gun running mercenaries to help him while Morgus controls the Androzani military might. Fascinated by Peri, Jek captures her but she becomes infected by deadly spectrox toxæmia, an ailment which also afflicts the Doctor. Sacrificing his life to save Peri, the Doctor collapses inside the TARDIS and regenerates once again...

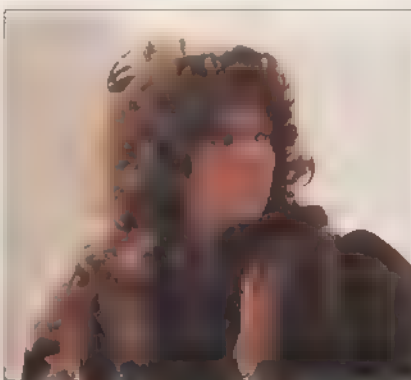






"I had my signature drying on the contract before they had a chance to change their minds," says Matthew Waterhouse who played 'cosmic Artful Dodger' Adric (*Full Circle* to *Earthshock*). "So, there I was, wearing green pyjamas for the next two years, starting off as a breezy, boyish character but soon quietening down into a rather uncomfortable, blocked boy. There are some *Doctor Who* companions, like Jo Grant, who walk into a room and you immediately feel like the sun has come out. Adric was one of those people who walks into a room and everyone feels miserable – but that made him a rather interesting character I thought. I mean, he went through a lot – the moment he meets the Doctor, he sees his brother killed off by a yellow marsh monster. He was intellectually brilliant but isolated by his peers and his elders; he really suffered. At the point where there was the Doctor, Tegan, Nyssa and Adric all aboard the TARDIS I thought it made for a good combination. A lot of the bickering scenes seemed really alive and quite exhilarating to do. It was very real. People who live on top of each other all the time bicker endlessly. But working with Janet, Sarah and Peter Davison was wonderful and rarely like that. Mind you maybe it ought to have been as Peter tells the story that on his first day I went up to him and wished him luck, but adding that he would never be as good as Tom Baker! I'm sure I didn't, but if I ever did, then it is a fine example of Peter's temperament that he didn't punch me! My last story, *Earthshock*, was rather strange to do. I'd lived Adric for two years and then he died. I think that was the right departure for him – Adric wasn't the sort to leave by falling in love or something. Instead, he got a good way out which assured him a kind of immortality in people's memories. And even though he was dead, he came back briefly as a ghost or something in *Time-Flight* and finally to see Peter Davison off in *The Caves of Androzani*. I remember Peter going rather pale at the time when I turned up – he couldn't believe he still hadn't got rid of me!"

"I didn't really think too much about Nyssa as a character because she wasn't terribly complicated," says Sarah Sutton who played regal Nyssa of Traken (*The Keeper of Traken* to *Terminus*). "I did like the fact that she was an alien, so there was no set way of doing her. She could react to any situation quite unconventionally if she wanted to, which was nice. I got on well with all my co-stars. Peter Davison and I shared a similar sense of humour and this made things go smoothly in rehearsals. In any show with an established star, the rest of the cast tends to look to them for a general tone. If Tom Baker was in a bad mood, everyone felt depressed. If he was buoyant, then we all felt good. Peter was just relaxed but serious about the job. This created good teamwork which extended beyond the actors to the technical crew. I developed a good rapport with Janet Fielding and that added to the feeling that I was going to work everyday with friends rather than colleagues. This was a definite advantage on location – you suffered together. Doing *Time-Flight* in the snow at Heathrow airport was probably my least favourite experience ever. We were so unbelievably cold and just huddled together between shots to keep halfway warm. It was also quite chilly in Amsterdam where we did *Arc of Infinity*, but it was more pleasant. Amsterdam was fascinating – a bit sleazy but colourful and full of life. When I came to leave the series, it was done really well. Over the two years we'd seen Nyssa change from this rather sheltered aristocratic young lady into a mature and well-balanced young woman. She was a scientist with a strong sense of justice who'd lived through the awful things life had thrown at her. The only downer was that she had to say goodbye to the Doctor and Tegan – her best friends. It's always hardest to say goodbye to a friend, especially when you know it's for good, which in Nyssa's case it certainly was. Anyway, she was probably in for some interesting times, stranded on a space station full of men. Just what she needed by then!"



"I don't think it's a cliché to say Australians are very brash, very forthright people – and that's true of Tegan as well as me," says Janet Fielding who played air-stewardess Tegan Jovanka (*Logopolis* to *Resurrection of the Daleks*). "I think Tegan's popularity lay in the fact that she was somewhat bolshy and aggressive and a lot of people found this easy to identify with. The Doctor is quite an irritating character – it was easy to get fed up with his whimsicality but at the same time adore his eccentricity. Tegan was the easy way for viewers to see both sides of him and relish those opposing qualities. My favourite stories were *Kinda* and *Snakedance* – obvious really when you consider how much I had to do in them! It was good to get Tegan's character strengthened in those and do a spot of underplaying rather than the same old exaggeration – I don't think either Adric or Nyssa got anything to do as strong as those. I was lucky, but after *Snakedance* I could see it wasn't going to get as interesting ever again. It is very easy for regular characters to suffer quickly in a series like *Doctor Who*. You get a really solid introduction story – okay, Tegan didn't, but I was lucky and hers came later on – and then it peters out slightly as the character gets watered down. I know that's how Mark Strickson felt about Turlough and that's why he left. Tegan was good because writers found it easy to give her something to do but Turlough never really had a chance. I had a far better part for instance in *The Five Doctors*. I was rude to the First Doctor while Turlough just got left in the TARDIS and watched the Cybermen on the scanner screen. Meeting up with Carole Ann Ford and Lis Sladen was good too. We compared notes on the role of the companion and found that nothing had changed over the years – we all liked and disliked our parts for the same reasons. In fact, my departure was a bit like Lis's – a very sudden and unexpected one and much better for it. The only thing I was annoyed by was that in the next story they went to film in Lanzarote – why couldn't *Resurrection* have been set there?"

"*Mawdryn Undead* was my favourite story," says Mark Strickson, who played pawn of the Black Guardian, Vislor Turlough (*Mawdryn Undead* to *Planet of Fire*). "I was given so much to do in it, and my character wasn't ignored. It was great to work with Nicholas Courtney, who I remembered watching in *Doctor Who* when I was a kid. I loved all the stuff with the old car as well – that was quite a surprisingly nice touch in a show like *Doctor Who*, all good character-based writing. The only painful thing about *Mawdryn*, and indeed the next two stories as well, was that damned communion cube of the Black Guardian's that lit up every time I used it. It just got hotter and hotter until I had to drop it. The looks of pain in all those scenes were completely authentic. Another thing I disliked was being stuck in that blasted school uniform all the time. The only time I got out of it was in my last adventure. John Nathan-Turner, the producer, asked me if I'd like to wear a shirt and shorts for that one. Bearing in mind how cold location filming was, I was not that keen until he said we were going to Lanzarote. Heat. Sunshine. So I said yes. Unfortunately, we went in October when Lanzarote is as chilly as everywhere else, and the sea has sub-arctic conditions. But the story was good because all of Turlough's weird past was explained and I felt that I was seen out in a satisfying way. I came in well and went out well, it was just the ones in the middle which we so disastrous. No-one knew how to write for more than the Doctor and Tegan really. I spent the whole of *The King's Demons* in a dungeon and *The Five Doctors* in the TARDIS. Only really in *Frontios* did I get anything good to do – it went towards explaining the rationale behind his inherent cowardice. I had great fun getting delirious and dribbling – an opportunity to do some real acting in *Doctor Who* which was denied me most of the time. Working on the show was fun – mainly because Janet and Peter were such friends, but overall, Turlough looked good at the start but was rather uninspiring towards the end."



"It was rather weird sitting in rehearsals," said the late Gerald Flood who played the voice of the shape-changing android Kamelion (*The King's Demons* and *Planet of Fire*). "I was amazed because they brought the robot in and stood it in a corner. Then I realised I could hear my voice apparently coming out of it. I actually played two parts in *The King's Demons* – the evil King John and Kamelion's voice – although they were really one and the same. So I was being King John while listening to this soundtrack I had recorded on an earlier day, sounding strangled. You see, they had to sync up the robot's mouth to my pre-recorded voice and that took a long time. A very odd experience. Originally, Kamelion wasn't meant to go with the Doctor and the others in the TARDIS but was supposed to go off with the Master, but the producer and his team liked the idea of this robot companion and rewrote the scripts so that it went into the TARDIS. I gather Kamelion was a rather expensive prop so they made the most of it, but it went wrong a great deal. The BBC were having difficulties with their staff at the time, with no one agreeing to work overtime. As a result we had to go back for an extra day which I frankly enjoyed because it meant I got paid a bit more! It was only a few scenes – just the one's in the King's bedchamber where the Doctor and the Master are trying to gain control of Kamelion, but all those scenes took a very long time because it kept going wrong and breaking down. I also had to do a spot of singing and I was terrified. I'd sung on stage before, but never in a studio. They pre-recorded the music for safety but I sung along live when I was the King but Kamelion's singing had to be pre-recorded. Again, this was so that they could match the robot's movements. It was a very tricky show to do and probably took far longer to make than they expected. I think the team were under a great strain – we were recording the story only a week or two before it went out and Kamelion's problems did not really help."

Gerald Flood died on 12th April 1988.

Since 1983 BBC Video, part of BBC Enterprises, have regularly issued classic *Doctor Who* adventures on VHS format. In Australia and New Zealand most of these titles are available via Polygram Video, while the United States receives them via CBS/Fox Video. The catalogue numbers listed below relate to the British releases only. Some of these titles are due to be re-issued at budget prices in the UK during 1994.

*An Unearthly Child* BBCV4311  
*The Daleks* BBCV4242  
*The Aztecs* BBCV4743  
*The Dalek Invasion of Earth* BBCV4353  
*The Web Planet* BBCV4405  
*The Chase* BBCV5006  
*The Tomb of the Cybermen* BBCV4772  
*The Dismantlers* BBCV4406  
*The Mind Robber* BBCV4352  
*The Invasion* BBCV4974  
*The Krotons* BBCV4452  
*The Seeds of Death* BBCV4072  
*The War Games* BBCV4310  
*Spearhead from Space* BBCV4107  
*Doctor Who and the Silurians* BBCV4990  
*Terror of the Autons* BBCV4957  
*The Claws of Axos* BBCV4742  
*The Demons* BBCV4950  
*Day of the Daleks* BBCV4109  
*The Curse of Peladon* BBCV4978  
*The Three Doctors* BBCV4650  
*The Green Death* BBCV5198  
*The Time Warrior* BBCV4245  
*Death to the Daleks* BBCV4073  
*Planet of the Spiders* BBCV4491  
*Robot* BBCV4714  
*The Ark in Space* BBCV4244  
*The Sontaran Experiment*  
*Genesis of the Daleks* BBCV4643  
*Revenge of the Cybermen* BBCV4013  
*Terror of the Zygons* BBCV4186  
*Planet of Evil* BBCV5180  
*Pyramids of Mars* BBCV4055  
*The Brain of Morbius* BBCV4388  
*The Masque of Mandragora* BBCV4642  
*The Deadly Assassin* BBCV4645  
*The Robots of Death* BBCV4108  
*The Talons of Weng-Chiang* BBCV4187  
*Image of the Fendahl* BBCV4941  
*City of Death* BBCV4492  
*Shada* BBCV4814  
*The Keeper of Traken* BBCV4973  
*Logopolis* BBCV4736  
 BBCV4737  
 BBCV4840  
 BBCV5199  
 BBCV4874  
 BBCV4890  
 BBCV4891  
 BBCV4387  
 BBCV5143  
 BBCV4713  
*The Tu in Dilemma* BBCV4783  
*Vengeance on Varos* BBCV4962  
*The Two Doctors* BBCV5148  
*The Trial of a Time Lord* BBCV5008  
*Dragonfire* BBCV5181  
*Remembrance of the Daleks* BBCV5007  
*Silver Nemesis* BBCV4888  
*The Curse of Fenric* BBCV4453





# 1984/6

## THE TWIN DILEMMA

(4 episodes) by Anthony Steven



The Doctor's newest regeneration is unpredictable and erratic. As his mind wanders he tries to strangle Peri and remains totally uninterested at the site of a space ship crash, prepared to leave an injured survivor to die rather than help. They then travel to the planet Jaconda where the native bird-like species are the slaves of the Gastropods, led by Mestor. Jaconda's previous benign ruler, the retired Time Lord Azmael, has been forced to adopt a false personality and kidnap the Sylveste twins: two human mathematical geniuses whom Mestor needs to calculate the best way to throw Jaconda into its own sun, releasing enough energy to distribute Gastropod eggs throughout the galaxy.

## ATTACK OF THE CYBERMEN

(2 episodes) by Paula Moore

Beneath London's streets, hidden in the sewers, the Cybermen have once

again established a base. This time they are planning to use Halley's Comet to destroy Earth, thus preventing the destruction of Mondas. The Doctor and Peri encounter former Dalek task-force leader Lytton who is duping the Cybermen into taking him to Telos. There he makes contact with a group of cyborg slave workers who want to capture a time ship that the Cybermen possess but do not know how to operate. Lytton is really working for Telos indigenous population, the Cryons, who want the Cybermen removed. The Doctor distrusts Lytton all the way until the mercenary sacrifices his life to try to help the Cryons win.

## VENGEANCE ON VAROS

(2 episodes) by Philip Martin

The society of Varos is dominated by videos of death and torture which keeps the populace amused and subdued. Varos is rich in Zeiton-7, a mineral much sought after by the Thorosian Sil, a repellent slug-like creature who is trying to buy Zeiton ore at a vastly reduced price. Varos' governor wishes to hold out for more money and keep his people from bankruptcy, but Sil has friends in high places. Needing Zeiton-7 for the TARDIS, the Doctor has to find a way to survive the various Varosian tortures in the Punishment Dome and convince the Governor to rid himself of Sil.

## THE MARK OF THE RANI

(2 episodes) by Pip and Jane Baker

The industrial revolution is in full swing but at a north-eastern colliery, the Luddite movement is growing stronger. The Doctor deduces that someone is interfering in the locals neurotransmitters, hampering their ability to rest and sleep. This is making everyone violent and aggressive and before long he realises that it is an old

Time Lord sparring partner, the Rani, who is responsible. She has an uneasy alliance with the Master - she needs the chemical substances for her adopted planet Miasima Gorla while he sees a prime opportunity to disrupt industrial progress on Earth.

## THE TWO DOCTORS

(3 episodes) by Robert Holmes

The Time Lords send the Second Doctor and Jamie on a mission to Space Station J7. They are to investigate the time experiments of Professors Kartz and Reimer. The station's Director, Dastari is furious at the Doctor's arrival, while the Androgum chef Shockeye sees Jamie as a potentially interesting culinary delight. Dastari's assistant, Chessene, is an augmented Androgum who has betrayed the station to the Sontarans. They arrive and steal the Kartz-Reimer capsule, taking the Doctor to Spain. The Sixth Doctor and Peri follow the trail to Earth, along with Jamie, and try to retrieve the earlier Doctor. However, Chessene and Dastari have begun augmenting him into an Androgum. The Second Doctor and Shockeye go on an expedition to experience the delights of the local restaurants. As Chessene's instinctive bloodlust begins to re-assert itself, the Sontarans betray her and she counter-betrays them. Before long both Doctors are involved in battles with two powerful groups of aliens, with Earth caught in the middle.

## TIMELASH

(2 episodes) by Glen McCoy

The Doctor makes a return visit to the planet Karfel where he and Peri immediately meet the ubiquitous Maylin Tekker. Tekker is working for the Borad, apparently a benign aged leader who nevertheless commands total respect from his people or they are



hurled into the Timelash – a device that exiles them in time and space or destroys them completely. The Doctor uses the TARDIS to track down Vena, the daughter of the former Maylin who has fallen foul of the Borad. She enlists the help of Earth writer H G Wells and all three return to Karfel to confront the Borad – in reality a half human half-reptilian scientist whose experiments on himself have resulted in his hideous mutation.

## REVELATION OF THE DALEKS

(2 episodes) by Eric Saward

Davros, now apparently just a head kept alive by life-support machines, is in hiding on the planet Necros. He has created the persona of the benevolent Great Healer at the heart of a resting place for people cryogenically frozen until cures for their fatal illnesses can be found. In reality Davros is selling their corpses to Kara, an industrialist who uses them as protein and re-sells it. Davros is creating a new army of Daleks, wholly dependant on him. The Doctor and Peri become involved as the workers on Necros begin to doubt Davros' honesty and Kara enlists the aid of two assassins to destroy the Daleks' creator. The Great Healer is in fact a copy of Davros, placed there because of his distrust of Kara. The real Davros emerges with his army ready to



conquer the universe. Daleks loyal to the Dalek Supreme arrive on Necros to try and destroy Davros' army and take him back to Skaro for trial.

## THE TRIAL OF A TIME LORD

(14 episodes) by Robert Holmes, Philip Martin, and Pip & Jane Baker

The TARDIS is taken out of time and drawn to a space station. The Doctor has no recollection of his immediate past but he is placed on trial by his fellow Time Lords for the crime of interfering in other people's destinies. Presiding over the trial is the Inquisitor and prosecuting the Doctor is the malicious Valeyard. He uses the power of the Matrix to show an incident from the Doctor's past which underlines the accusation...

The Doctor and Peri are seen on the planet Ravolox where invaders from



the Andromedan Galaxy, having stolen some Time Lord secrets, have placed them in the care of Drathro, a huge robot. Drathro now oversees the underground world although on the surface, primitive tribesmen want to attack it. The Doctor meets Glitz and Dibber, two mercenaries employed to retrieve the stolen secrets, but Drathro is prepared to destroy everything to protect them. The Valeyard continues his attack by relating the events directly leading up to the Doctor's arrival on the space station.

The TARDIS lands on the planet Thoros-Beta, where the reptilian Sil and his master Kiv have employed the human scientist Crozier to find a new body for Kiv. His brain is enlarging, causing him great pain. Also on Thoros-Beta is King Yrcanos, a warrior of the Krontep, who is now a captive of Sil's race, the Mentors. Yrcanos also becomes infatuated with Peri who, although flattered, is not overjoyed at the prospect. Crozier keeps failing to find a new body for Kiv: both Yrcanos's and the Doctor's are unsatisfactory. The Doctor appears to be betraying Peri and deliberately leading her into danger. Eventually it is evident that the Time Lords are controlling him and at this point he is taken out of time, leaving Peri in deadly peril. Yrcanos fights his way to Crozier's laboratory just in time to witness the human's final successful experiment – Kiv's mind is now in Peri's body, her personality totally erased. Angrily, Yrcanos brings up his gun and opens fire, apparently destroying Peri, Sil, Crozier and everyone else in the room...

After a pause for the Doctor to get over his shock, the Valeyard presses him to provide some defence. The Doctor selects events that lie in his own future.

Aboard the liner Hyperion III the

crew and passengers are being murdered one by one by an unknown assailant. A government investigator is recognised and soon disappears. Three botanical scientists are involved in some underground and immoral experiments and a mutated girl lies comatose in one of the cabins. As the monsters are revealed as the plant-like Vervoids, the Doctor and his companion Mel Bush must stop the liner from plunging into a black hole.

The Doctor's solution for dealing with the Vervoid terror is seen as genocide by the Valeyard. Both Glitz and Mel find themselves transported to the trial room. On the Matrix screen, the Master appears telling the assembled grouping that the Valeyard is in fact in league with the High Council, who are framing the Doctor because of what he discovered about the secrets on Ravolox. The Master confirms that the Matrix has been tampered with – Peri is not dead but living with King Yrcanos – and that the Valeyard is a most unusual foe. His evil exposed, the prosecutor flees into the Matrix itself, followed by the Doctor and Glitz. They find themselves in a nightmarish world created by the Valeyard. Eventually however he is defeated and the High Council on Gallifrey falls into disrepute and is disbanded. The Inquisitor returns to Gallifrey to restore order and the Doctor leaves the station with Mel – a new travelling companion he is yet to meet!







# 1987/9

## TIME AND THE RANI

(4 episodes) by Pip & Jane Baker



A beam of power is launched from the planet Lakertya and strikes the TARDIS. The time machine is jolted down to the planet and the doors open. In strides the Rani and her Tetrap servant Urak. They ignore Mel but grab the Doctor's body. As they turn him over, he is in mid-regeneration. The Rani takes the confused Doctor to her base while Mel escapes into the wastelands and befriends a rebellious young Lakertyan, Ikona. He explains that the Rani has invaded and is using her base to launch a missile at an asteroid of strange matter hovering above the planet. She has kidnapped scientific geniuses from throughout time intending to drain their intelligence into a massive brain. This she will turn into a giant living time manipulator, using the explosion resulting from the destruction of the asteroid to power it. The Rani fools the bewildered Doctor into thinking she is Mel but eventually he sees through her disguise and discovers her intentions.

## PARADISE TOWERS

(4 episodes) by Stephen Wyatt

The Doctor and Mel arrive at Paradise Towers, built as the perfect residential tower block. The majority of people are off fighting in a war and the block has been left in the service of the caretakers. Scavenging around the walkways and stairwells are the female Kangs, split into warring red, blue and

yellow groups while living in the flats are the Rezzies. Many of these are elderly women who are, as Mel discovers, cannibalistic. She is saved by Pex, an outrageously arrogant young man who sees himself as some kind of hero when in fact he is too afraid to fight in the war. The Chief Caretaker is in the thrall of the brain of Kroagnon, the architect of the block. Eventually he is physically taken over by Kroagnon who wants to rid the block of the impure humans. The Rezzies, Kangs and Pex must join forces with the Doctor and Mel to stop him.

## DELTA AND THE BANNERMEN

(3 episodes) by Malcolm Kohl

A battle rages on an alien planet between the native Chimerons and the mercenary Bannermen led by the evil Gavrok. They are trying to kill Delta, the Chimeron queen but she escapes and hides herself aboard a Navarino tourist bus heading for Disneyland on Earth. Mel is also aboard but the Doctor has travelled in the TARDIS. The bus hits an American satellite and crashes at a South Wales holiday camp. Two American government agents are hunting the satellite and so they too are led towards the camp. Gavrok and his Bannermen follow shortly after and it becomes a battle of wits between the Doctor and Gavrok to keep Delta safe from the ruthless mercenaries.

## DRAGONFIRE

(3 episodes) by Ian Briggs

The TARDIS lands on Iceworld, a huge shopping centre. The Doctor and Mel meet up with Glitz who is there on a treasure hunt. In another part of the complex is Kane, a convicted prisoner who uses mercenary forces to try and locate the biomechanoid which contains the secret to the whereabouts of a key. The key can release Kane and he soon realises that Glitz and the



Doctor's treasure hunt is in fact leading them to it. Mel meets a young human teenager, Ace, who was transported to Iceworld in a time storm from Perivale. Together they try and stop Kane from achieving his freedom while Kane's people track down Glitz and the Doctor. Once Kane has been defeated, Mel announces that she has decided Glitz needs someone to keep him on the straight and narrow and offers to go with him. Sad to see her go, the Doctor nevertheless is pleased to welcome Ace aboard his Ship.

## REMEMBRANCE OF THE DALEKS

(4 episodes) by Ben Aaronovitch

The TARDIS arrives near Coal Hill School in 1963, shortly after the First Doctor left with Ian, Susan and Barbara. The Doctor has gone back to reclaim the Hand of Omega, a sentient Time Lord device of immense power which he left behind. Two factions of Daleks are based around the school searching for the same weapon and the Doctor soon realises that human agents are helping both sides. As an inevitable battle gets nearer the Doctor allows the Imperial Daleks to have the Hand of Omega – whereupon the Emperor Dalek reveals itself to be Davros, preparing to defeat the Doctor once and for all.

## THE HAPPINESS PATROL

(3 episodes) by Graeme Curry

The TARDIS materialises on the Earth colony of Terra Alpha. There the citizens are ruled by the dictatorial Helen A, who demands that everybody be happy. To be even remotely miserable constitutes the death penalty at the hands of the Happiness Patrol. As the Doctor becomes involved in an underground movement dedicated to free emotion, Ace joins forces with an unhappy Happiness Patrolter and meets up with the planet's native in-



habitants known as the Pipe People. The Doctor meanwhile faces the dreaded robotic Kandy Man in his Kandy Kitchen.

## SILVER NEMESIS

(3 episodes) by Kevin Clarke  
England, 1988. The Doctor and Ace are enjoying a concert by a jazz combo



led by Courtney Pine when they are attacked by two men. Rushing for cover in a nearby stream, the duo realise that someone else is controlling the men's actions. Back in the late seventeenth century, the malevolent Lady Peinforte and her man-servant Richard are transported through time to the present day. She brings with her an arrow, part of the validium-based Nemesis statue. The bow is in the hands of De Flores, leader of a group of Nazis greeting the Cybermen who have arrived seeking the secrets of the Nemesis statue. The Doctor manages to gather the bow and arrow together to reactivate the statue which turns out to be another Gallifreyan artifact. Lady Peinforte threatens to reveal some of the Doctor's darkest secrets unless he hands the statue over to her. The Cybermen, meanwhile, are moving in for the kill...

## THE GREATEST SHOW IN THE GALAXY

(4 episodes) by Stephen Wyatt  
The Doctor takes Ace to the planet Segonax where various groupings are assembling to take part in a talent contest. Victory ensures a position as part of the travelling Psychic Circus, but failure ends in death. The judges are apparently a human family but the Doctor soon recognises them as the evil Gods of Ragnarok, who demand a constant flow of pleasure and amusement or they will destroy. They already have the circus' Chief Clown in their thrall and he sets out with his android associ-

ates to gather more potential acts for his masters. Eventually it falls to the Doctor to assume his place in the ring while Ace and a wolfen, Mags, try to get help.

## BATTLEFIELD

(4 episodes) by Ben Aaronovitch  
The TARDIS lands on Earth towards the very end of the twentieth century. UNIT, under the command of Brigadier Winifred Bambera, are moving a nuclear missile through the countryside when the convoy is involved in a skirmish between two sets of medieval knights with laser guns. Brigadier Lethbridge-Stewart is brought out of retirement and meets up with the Doctor and Ace as they face the extra-dimensional Mordred and his mother Morgaine, who desires the destruction of her ancient foe, King Arthur. Arthur lies buried at the bottom of a lake and Morgaine seeks the legendary Excalibur, threatening to free the dimension-wrecking Destroyer if the Doctor does not comply.

## GHOST LIGHT

(3 episodes) by Marc Platt



The Doctor takes Ace to Gabriel Chase, a mansion in West London during the Victorian era. They are guests of the bizarre Josiah Smith, his housekeeper Mrs Pritchard and his ward, Gwendoline. Locked away in an upstairs room is the unbalanced intrepid explorer Redvers Fenn Cooper. A strange creature, locked in the basement, is looked after by the neanderthal man-servant Nimrod. The Doctor realises that evolution has taken some odd turns within Gabriel Chase and that Smith is really an alien – part of a survey team sent to catalogue Earth's species during primordial times. In the basement – in reality a spaceship – is the captive Control who

wishes to evolve into a Victorian lady and the inert Light, which they all respect and, in Smith's case, fear. The Doctor's meddling causes Light to escape and he begins his researches anew. However, much of life on Earth is not in his catalogue and it is far easier to eradicate it than update his notes...

## THE CURSE OF FENRIC

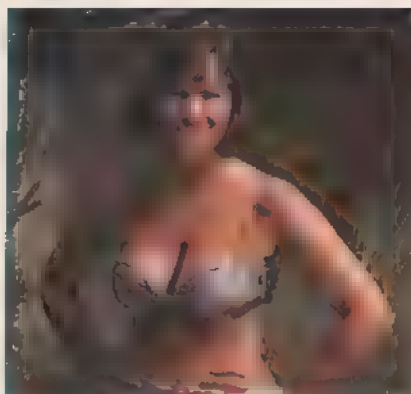
(4 episodes) by Ian Briggs  
The TARDIS deposits the Doctor and Ace at a naval base towards the end of the Second World War. There, the crippled scientist Doctor Judson is trying to unravel the peculiar Viking inscriptions found in a cavern. The base's commander, Millington, is obsessed with both the inscriptions and obtaining a clear understanding of how the enemy mind works. Their real aim is to allow a massive encryption device to be stolen by nearby Russian commandos. On its return to Russia they have ensured that it will release a terrible new nerve gas. Both Judson and Millington are directly descended from Viking warriors who carry the curse of Fenric, a malevolent being which has embodied evil since the dawn of time. Fenric is using all those who carry the curse, including Ace and the Russian commando leader Sorin, to allow him to re-access the world. As an old foe of the Doctor's he has manipulated the Time Lord into arriving at the base, ready for his final battle...

## SURVIVAL

(3 episodes) by Rona Munro  
Ace returns to Perivale. Her old friends seem to have been disappearing and before long she is being chased by a Cheetah-like creature on horseback. During the chase she is transported to the Cheetah People's world which is psionically linked to them – it changes mood as they do. The Master is there, upsetting the natural balance and the Doctor has to find a way of stopping him and return the trapped humans to Earth. He does this, but the Master also escapes, although he, like Ace, has become infected by the world and is turning feline and savage. The Doctor must either cure the Master or send him back to he rapidly decaying Cheetah People's world. The adventure concluded, the Doctor and Ace return to the TARDIS. There are new worlds to visit... and injustice still to fight.

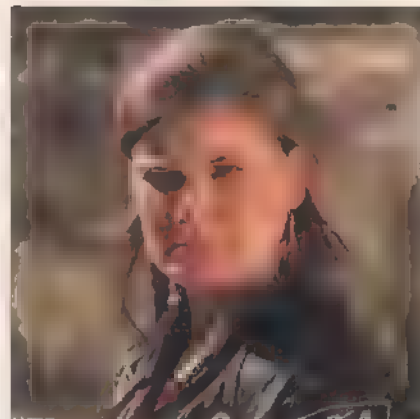
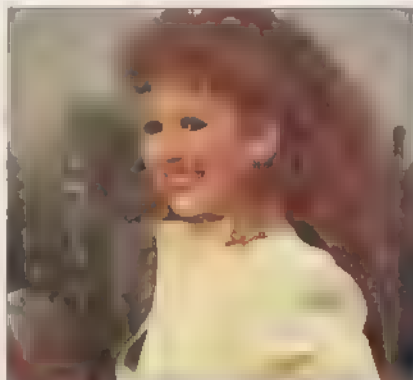






"I didn't know that Peter Davison was leaving *Doctor Who* when I joined and could see no reason for Peri to stay if the new Doctor was a less amicable character," says Nicola Bryant, who played American botany student Peri Brown (*Planet of Fire* to *The Trial of a Time Lord*). "I had worked out this background for Peri before I started filming and formulated all these reasons why she would give up her life and agree to go off with this particular Doctor in his TARDIS. Then the change happened and I was working with a new Doctor so a lot of those concepts were straight out of the window. Of course, I lied my way into the show – although I hold dual nationality, I'm not American at all, although I had just finished an American play at drama school, so I could do a convincing accent. At least, it convinced John Nathan-Turner and everyone else concerned with the programme. I had a good couple of years with Colin Baker on *Doctor Who*; we became good friends which always helps when you work closely together – you aren't just doing a job, you're doing it with a pal. I liked that and it helped make a quite stormy relationship between the two characters far easier to portray. There wasn't always a great deal of dialogue for Peri – she did the usual 'Wha... wha... what's going on, Doctor?' but some stories were good enough to cover that up. For instance, I really enjoyed *Revelation of the Daleks* – I had some good scenes in that, especially with Alexei Sayle. But my least favourite had to be *Timelash*. I mean, there we were in the 1980s and the best thing the writer could think to do with his leading female character was tie her to a wall for two episodes and have her scream at a dinosaur. *Doctor Who* was at its best when it was meaty for me, when I had something more to do than scream or bicker with the Doctor. When we came to do *The Trial of a Time Lord*, Colin and I made a conscious decision to cut the bickering from the scripts quite considerably. We reasoned that if they really got on as badly as some writers decided, they'd have left each other ages ago."

"I think I was a bit of a shock to the system for most *Doctor Who* fans," says Bonnie Langford who played computer programmer Melanie Bush (*The Trial of a Time Lord* to *Dragonfire*). "I didn't realise how protective they were about their programme and having a slightly larger reputation for one brand of work than 'straight drama', as the fans think of the show, I wasn't particularly popular. I think the fans care deeply about *Who*, which is great, but it does mean that they restrict themselves – they should be a little more open-minded and not pre-judge things too much. I got a lot of 'Oh, I'm not going to like Mel' before I even started recording the show! People thought I was going to turn it into a musical or something, which is so stupid – *Doctor Who* had been running for twenty-four years before I came along, and I doubt one year of me was going to change it very much in the grand scale of things. I got into the show because a friend of mine, Faith Brown, had been in a Cyberman story. I said it was the sort of thing I'd like to do and suddenly John Nathan-Turner was showing me this character outline for Mel. I said I'd like to do it and that was that – suddenly I was being besieged by the press and everything. I don't think I quite realised what I was taking on. Then shortly after I arrived we got the news that Colin was leaving, through no decision of his own, and Sylvester McCoy was joining. That became quite a scream because in his first story we had Kate O'Mara as the Rani. The three of us could not keep a straight face because of the great long scientific speeches Kate was doing. She memorised them all beautifully and by the time she'd get to the end, Sylvester and I would crease up and they'd have to start again. I left at the end of that year because I wanted to do other things. I also thought that after a while, people might get a bit fed up of this loon with red hair running about shouting 'Doctor' and I didn't want Mel to be thought of as just another cipher. Her departure was fitting – she was going off to nag some other poor space traveller and drive him bonkers!"



"I found my start on *Doctor Who* a bit of a strain," says Sophie Aldred who played enigmatic teenager Ace (*Dragonfire* to *Survival*). "I didn't even know where the BBC TV Centre studios were and the production manager had to tell me. What was worse, he did it in front of an old pro like Bonnie Langford – I felt a bit moronic really. Anyway, I got to the Centre, walked into reception and said I was there to do *Doctor Who*. They smiled and gave me a key – but I had no idea what it was for. Of course it was my dressing room, but all these things were so new and exciting and it took a while to settle into the routine. The first scene I recorded was where Kane, the villain of *Dragonfire*, tries to tempt me with a coin. It was really nerve-wracking and I tried not to be self-conscious. Basically, I think they threw me in at the deep end and watched how I coped. I guess I coped all right because they asked me back for another two years! Of course, both Sylvester and I are now stuck in this kind of limbo. We haven't done *Doctor Who* for four years now, but we both still feel that we're the current team simply because no one has told us otherwise. We always asked that whenever the series returns, would we do it again? I think it's safe to say that we both would, if only for a short while. We both want to round off our characters, give them good exits. *Doctor Who* is a terribly important part of my life, I've worked hard and met some truly wonderful people on it. My friendship with Sylvester is terribly important to me and he taught me so much. Yes, I want to go back and take Ace out with style. Someone suggested that she should get married off but I don't agree. Ace is a volatile character and ought to go out with a bang. I've not read any of the comic strips or novels that feature her but I'm told they put her through the wringer a lot. I like that – it all helps make her a real character and I'm all for doing that. Maybe I should write one, just to write Ace out for good. That way I could see myself out of *Doctor Who* in a way I really want to go!"

60's  
70's  
80's  
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2000's  
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# DOCTOR WHO CLASSIC COMICS



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# THE NEW *Doctor* ADVENTURES

A series of on-going novels set after the events of *Survival* – the most recent TV adventure. Written by a mixture of established *Who* authors and a highly talented team of newcomers, the books stretch the concepts of *Doctor Who* into areas previously considered too broad and too deep for the small screen. Published by Virgin Books, the series began in July 1991 and still runs today.

## **TIMEWYRM: GENESYS**

*by John Peel*

Mesopotamia – the cradle of civilisation, where Gilgamesh rules the city of Uruk. The TARDIS brings the Doctor and Ace to witness the first steps of mankind's long progress to the stars. And from somewhere amid those stars an evil sentience has tumbled. To her followers in the city of Kish she is known as Ishtar the goddess; to the Doctor's forebears on ancient Gallifrey she was a mythical terror – the Timewyrm.

## **TIMEWYRM: EXODUS**

*by Terrance Dicks*

The pursuit of the Timewyrm leads the Doctor and Ace to London, 1951, and the Festival of Britain – a celebration of the achievements of this insignificant corner of the glorious Thousand Year Reich. Someone – or something – has been interfering with the time lines and the Doctor travels further back in time to the very dawn of the Nazi evil. In the heart of the Germany of the Third Reich, he discovers that they did not take over the world unaided...

## **TIMEWYRM: APOCALYPSE**

*by Nigel Robinson*

The TARDIS has tracked the Time-

wyrm to the edge of the universe and the end of time – to the lush planet Kirith, a paradise inhabited by a physically perfect race. The Doctor is troubled – if the Timewyrm is here, why can't he find her? And is the forthcoming catastrophe a result of his own meddling?

## **TIMEWYRM: REVELATION**

*by Paul Cornell*

While the parishioners of Cheldon Bonniface walk to church on the Sunday before Christmas, the Reverend Trelaw has a premonition and discusses it with the spirit that inhabits his church. Is the Doctor planning to return? And how come Ace has died years earlier in the playground of her school, before she ever met the Doctor? The secrets to defeating the Timewyrm lie in a very special place but can the Doctor get there?

## **CAT'S CRADLE: TIME'S CRUCIBLE**

*by Marc Platt*

The TARDIS is invaded by an alien presence and destroyed. The Doctor vanishes and Ace finds herself alone in a bizarre city ruled by the monstrous Process. Lost voyagers drawn forward from ancient Gallifrey perform obsessive rituals in the city and the strands of time have been tangled up in a cat's cradle of dimensions. Only the Doctor can untangle them, but he has been eliminated...

## **CAT'S CRADLE: WARHEAD**

*by Andrew Cartmel*

Earth in the near future. Industrial development has accelerated out of control and spawned dangerous new technologies, laying the planet to waste. While inner cities collapse under guerilla warfare, a dark age of superstition dawns. As environmental destruction reaches a pinnacle the rich unite with the corporations, not to find a solution but to discover the secrets of immortality in a poisoned world.

## **CAT'S CRADLE: WITCHMARK**

*by Andrew Hunt*

A coach crash kills all aboard

However, the bodies contain no identification and all are wearing brand new clothes. When a Welsh country vet delivers a foal he notices that the mare has a wound in her forehead and he finds a horn lying nearby. As the mythical beasts of Tir na n-Og launch a war against the humans of Dinorben, the Doctor and Ace find a gateway to another world.

## **NIGHTSHADE**

*By Mark Gatiss*

A melancholic Doctor decides to roam the English countryside of the late Sixties. However in a nearby village the inhabitants are being mysteriously killed by bizarre fragments of their own memories. An aging actor is confronted by monsters that simply cannot be real and the inhabitants of a local monastery are having their faith challenged. The Doctor could help, but he too is facing his fears and regrets from the past.

## **LOVE AND WAR**

*by Paul Cornell*

Heaven – a paradise for both humans and Draconians. Ace falls in love, not just with the planet, but a group of travellers and particularly their leader, Jan. But the Doctor opposes the romance. Is he jealous or does he suspect something far worse? He meets up with Professor Bernice Summerfield, an archaeologist, and together they face the evil Hoothi. But for Ace, it is to be her final adventure with the Doctor for a while as she remains in the era of the twenty-fifth century.

## **TRANSIT**

*By Ben Aaronovitch*

The solar system of the future is connected by a massive tunnel network. A strange new force is taking the system over bit by bit. Bernice finds herself acting highly out of character while the Doctor and a new friend, Kadiatu Lethbridge-Stewart try and find away to locate and nullify the intruder.

## **THE HIGHEST SCIENCE**

*by Gareth Roberts*

Many legends speak of Sakkrat, home of an ancient empire destroyed by its own achievements. When the TARDIS takes the Doctor and Bernice there, they become embroiled in the schemes of the criminal mastermind Sheldukher who wants the Sakkrat secrets. Also on the planet are the war-like Chelonians, some of whom, it would seem, would prefer to be florists.

## **THE PIT**

*by Neil Penswick*

To lift the Doctor out of his irritable mood, Bernice suggests that he investigates the mystery of the Seven Planets



— an entire system that disappeared without trace many years ago. Bernice gets stranded upon one of the planets with some killer androids while the Doctor takes a jaunt through time with poet William Blake to discover a horrifying legacy of the Time Lords' past.

## DECEIT

by Peter Darvill-Evans

By the middle of the twenty-fifth century, the Dalek War is drawing to a close and Earth's empire is rapidly trying to re-assert itself over former colonies. Heading to the planet Arcadia is a troopship — one of their number is Ace, three years older, wiser and with a good grasp of military tactics and weaponry. But is Arcadia the peaceful colony it seems? Will the Doctor and Bernice survive long enough to find out?

## LUCIFER RISING

by Andy Lane and Jim Mortimore

Rejoined by Ace, the Doctor and Bernice travel to the science research station on the planet Lucifer. However, the examinations of Lucifer's artifacts comes to a halt amidst death, treachery and an apparent alien invasion. Are there Angels on Lucifer and why does the answer involve Ace?

## WHITE DARKNESS

by David McIntee

Shortly after the start of the First World War, the TARDIS brings her crew to Haiti, an island besieged by soldiers, corrupt Government officials and zombies. Confronting the powers of voodoo and the tarot, the Doctor discovers that something far worse is behind their troubles.

## SHADOWMIND

by Christopher Bulis

Earth started preparing Arden for colonisation three years ago but now something is preventing them from getting any further. Something is there, stealing minds and memories. The Doctor, Ace and Bernice join the military to trek out there and discover exactly what is going on.

## BIRTHRIGHT

by Nigel Robinson

Bernice is stranded in Victorian London, amidst a series of grisly murders. Ace is stranded on a planet, trying to form a rebellion to overthrow the evil aliens invaders. But where is the Doctor?

## ICEBERG

by David Banks

The Doctor is aboard an ocean liner in the early twenty-first century, heading for the antarctic. Also aboard is journalist Ruby Duvall, and together they



encounter the Cybermen, looking for more humans to convert to their way of life and thinking...

## BLOODHEAT

by Jim Mortimore

On an alternate Earth, the TARDIS sinks into a tarpit in a jungle surrounded by dinosaurs. Except that the jungle is Bristol and the date is 1993. The Silurians have taken over and the Brigadier, Sergeant Benton and Liz Shaw have been fighting a losing battle against them for twenty years. When the Doctor arrives they think their problems are solved. Until he begins to work for the Silurians...

## THE DIMENSION RIDERS

by Daniel Blythe

Abandoning a holiday in Oxford, the Doctor travels to a space station where ghostly soldiers from the future watch every move. Ace finds herself fighting for her life while Bernice is trapped in Oxford, discovering that University life hides its own dark secrets...

## THE LEFT-HANDED HUMMINGBIRD

by Kate Orman

Realising that something is tampering with time the Doctor is horrified to learn that his own past has been interfered with. Someone has released a terrible force from the Aztec civilisation and the Doctor must travel back to the fifteenth century to find out where things have gone wrong.

## CONUNDRUM

by Steve Lyons

Still concerned that the time lines are being altered, the Doctor, Ace and Bernice find themselves back in a dimension that the Time Lord believed destroyed — a dimension where everything that is written can have a devastating effect on reality.

## NO FUTURE

by Paul Cornell

It is the time of punk rock, riots in the streets and an assassination attempt on Britain's Queen. 1976 isn't

as Ace remembers it, but for the Doctor it is far worse. An old foe has severely disrupted the time lines for the last time and a confrontation must take place.

## TRAGEDY DAY

by Gareth Roberts

On a random setting the TARDIS brings the Doctor, Bernice and Ace to a city on a far-off planet. The annual carnival, Tragedy Day, is about to begin. Ace is menaced by the hideous Slaags and Bernice makes a new friend. The Doctor meanwhile confronts a mysterious evil being known only as The Supreme One...

## LEGACY

by Gary Russell

The Doctor returns to Peladon and is immediately suspected of murder. Someone is trying to rob Peladon of its art treasures and the Time Lord suspects the Ice Warriors. Ace is on the trail of one of the galaxy's oldest evils and Bernice decides to find out just what makes an Ice Lord tick.

## THEATRE OF WAR

by Justin Richards

Excavations are underway on a ruined theatre on Menaxus — a planet dangerously close to a full-scale galactic war. When the deaths begin the archaeologists must battle for survival while the TARDIS crew attempt to uncover the connection between Menaxus and Osterling's lost play *The Good Soldier*, which the Doctor is determined to stage — unless Ace can stop him.





# DOCTOR CLASSIC COMICS

The history of *Doctor Who* in comics is even longer and perhaps just as interesting as its television parent. Almost exactly a year after its television debut, the first *Doctor Who* comic strip appeared in Issue 674 of *TV Comic*, dated week ending 14th November 1964. From this point onwards, aside from a short break of a few months, there would always be an ongoing *Doctor Who* comic strip in one publication or another. It is still going strong today in the pages of *Doctor Who Magazine* and it would appear to have outlived the television series itself.

*TV Comic* was a paper for young children and even though *Doctor Who* proved to be one of its more 'high brow' strips, the stories were often extremely simplistic and formulaic. Unlike his television counterpart, the Doctor of the Sixties *TV Comic* was often prone to knee-jerk responses and extreme solutions. Creatures encountered by the Doctor and his companions were often proclaimed to be the enemy on the basis of their unpleasant appearances. Ugly was evil and no fate too harsh for the bad. Having just committed genocide on a planetary scale, the smiling Doctor would happily usher his companions back into the TARDIS for yet another jolly exciting adventure with little for contemplation or remorse.

Neville Main, Bill Mevin and John Canning were the three main artists to work on the *Doctor Who* strips of the Sixties. The likenesses of both William Hartnell and Patrick Troughton as the Doctor varied greatly from Neville Main's simplistic caricature of the first Doctor to Canning's wildly gesticulating second Doctor.

The Doctor was joined on his travels by his grandchildren John and Gillian and later by TV companion,

Jamie McCrimmon. Together they did battle with a variety of monstrous enemies including the Zarbi, the Cybermen, the Daleks and the Trods, a race of robots specially created for the comic strip.

In 1970, with John Canning still illustrating the strip, Patrick Troughton's Second Doctor gave way to Jon Pertwee's Third. As on television, the strip Doctor was now stranded on Earth by the Time Lords and was assisted by the Brigadier and UNIT and also for a short time, Liz Shaw. However, although the format was the same as the new look television series, the stories remained in the same vein as those from the Sixties: whimsical and simplistic. All was soon to change though with the birth of a new comic for older children – *Countdown*.

The editor of *Countdown*, Dennis Hooper was determined to bring a higher standard of achievement to the comic strip in both art and writing. His efforts were to be a success if only briefly. For the time that *Doctor Who* appeared in *Countdown* (which was later merged with *TV Action*) it was to reach a high mark that would not be matched for some years to come.

In *Countdown* the stories became longer and far more sophisticated with the Doctor exhibiting a rather more enlightened attitude that was long overdue. No longer imitating the UNIT format of the television series, it was at this point that the strip began to establish its own mythology. The Doctor although well recognised by the British authorities now operated alone and was based in a country cottage.

The art for this period, much of which was in colour was superb. Harry Lindfield, Frank Langford and in particular Gerry Haylock are all well remembered for their superb illustrations and accurate depictions of Jon Pertwee's Doctor.



Unfortunately this golden era was to come to a close. Due to the high production costs of the comic, *TV Action* folded and *Doctor Who* returned once again to the monochrome pages of *TV Comic*.

Fortunately, the standards of writing on the *Doctor Who* remained high for some time and Gerry Haylock continued to illustrate the strip. However, it was with the introduction of the Fourth Doctor that a long slow decline began.

Unable to capture a good likeness of Tom Baker, Haylock quickly left the strip, was replaced briefly by Martin Asbury and then more permanently by old hand, John Canning.

The Doctor was now joined by his TV companion, Sarah Jane Smith who was later replaced by Leela. At the time of Leela's introduction, *TV Comic* went through several format changes which had the effect of reducing the *Doctor Who* strip to only one page. After finally returning to its original two page format, reprints of old stories became a cheaper alternative to producing new adventures. Finally, in early 1979, *Doctor Who* left the pages



of *TV Comic* for good.

Fortunately, this was to only be a short hiatus and later in the same year, Issue 1 of Marvel UK's *Doctor Who Weekly* was published, a major part of which was a *Doctor Who* comic strip.

This new look comic strip was a far cry from the *Doctor Who* of *TV Comic*. Dave Gibbons's extremely accurate likeness of Tom Baker's Doctor had all the eccentricity and humour of the TV version. The stories, although rather bizarre were once again of a very high standard and remain so to this day.

*Doctor Who Weekly* gave way to *Doctor Who Monthly* and with the first appearance of the Fifth Doctor in Steve Parkhouse's ground-breaking *The Tides of Time*, the direction of the *Doctor Who* comic strip was firmly set for the future. With *The Tides of Time*, Parkhouse proved that it was possible to take *Doctor Who* on an epic journey into the realms of surreal fantasy without actually breaking faith with the basic premise of the series.

After Gibbons' departure from the strip, other artists were to make significant contributions including Mick Austin and John Ridgway. Colin Baker's time as the Doctor in the strip was drawn entirely by Ridgway who was also responsible for depicting the notorious penguin companion, Frobisher.

Soon after the departure of Parkhouse, the policy of having a regular writer on the strip was abandoned. Similarly, as John Ridgway bowed out with the introduction of Sylvester McCoy's Doctor, a different artist worked on each new adventure along with a different writer. This has given the comic strip a much greater breadth of styles and type of story, a policy which continues to this day.

In late 1991 Marvel UK launched a sister title, *Doctor Who Classic Comics*, which reprints the Sixties, Seventies and Eighties strips in full colour. A Summer Special was issued in 1993 with an all-new full-colour adventure of the Seventh Doctor and Ace called *Evening's Empire*.

## INTERWEAVING WITH THE NEW ADVENTURES.

From Issue 164 (September 1990) of *Doctor Who Magazine* a conscious effort was made to interlink Virgin's *Doctor Who – The New Adventures* and the comic strips featuring the Seventh Doctor and Ace. As the only regular on-going new *Doctor Who* fiction strands, it made sense that events in the books would reflect those in the novels and vice versa. Thus, as Ace left the novels, so she left the strips, to be replaced by Bernice Summerfield. Similarly the Doctor's costume changed and a reconfigured TARDIS interior was established.

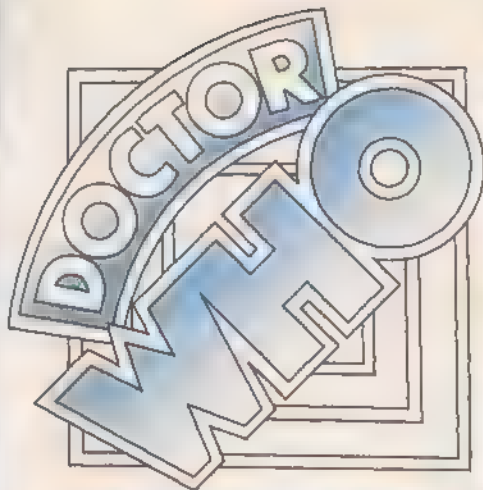
A basic running order for reading the novels and comic strips together is as follows:

Following on from *Survival*, the last TV story to date would be the four *Timewyrms* novels, followed by *Fellow Travellers* (DWM 164 – 166); *The Mark of Mandragora* (DWM 167 – 172); *Under Pressure* (DWM Yearbook 1992); *Party Animals* (DWM 173); *The Chameleon Factor* (DWM 174); *Seaside Rendezvous* (DWM Summer Special 1991); *The Good Soldier* (DWM 175 – 178); *A Glitch in Time* (DWM 179); *Evening's Empire* (DWCC Summer Special 1993); *The Grief* (DWM 185 – 187); *Cat's Cradle: Time's Crucible*; *Cat's Cradle: Warhead*, *Ravens* (DWM 188 – 190) this

story actually takes place during *Warhead*; *Cat's Cradle: Witchmark*; *Metamorphosis* (DWM Yearbook 1993); *Memorial* (DWM 191); *Nightshade*; *Cat Litter* (DWM 192); *Love and War*; *Transit*; *Pureblood* (DWM 193 – 196); *Flashback* (DWM Winter Special 1992); *Emperor of the Daleks* (DWM 197 – 202); *The Pit*; *Science*; *The Pit*; *Deceit*; *Lucifer Rising*; *Final Genesis* (DWM 203 – 206); *White Darkness*; *Shadowland*; *Birthright*; *Iceberg*; *Time and Time Again* (DWM 207); *Cuckoo* (DWM 208 – 210); *Bloodheat*; *The Dimension Riders*; *The Left-Handed Hummingbird*; *Conundrum*; *No Future*; *Tragedy Day*; *The Uninvited Guest* (DWM 211); *Legacy*; *Theatre*







*Doctor Who* has stretched from the basic television series into other mediums as well as comics and novels. Whether these versions should be considered part of *Doctor Who* is always a topic for hot debate. Some of the more well-known and frequently controversial adventures are the following.

## DR. WHO AND THE DALEKS

by Milton Subotsky



Doctor Who and his two granddaughters, Barbara and Susan leave Earth in Doctor Who's new time machine, TARDIS. Travelling with them is Barbara's accident-prone boyfriend, Ian. They arrive on the war-devastated planet Skaro and meet the peaceful Thals and the evil city-dwelling Daleks, who want to exterminate the Thals for good.

Made in 1965, this was the first of two films produced by Milton Subotsky and Max J Rosenberg, taking the Daleks and placing them on the cinema screen. For the first time viewers could see the denizens of Skaro in full colour and the film was a huge success. The story was a cinematic adaptation of Terry Nation's initial 1963/4 adventure *The Daleks*.



## THE CURSE OF THE DALEKS

by David Whitaker and Terry Nation  
The spaceship *Starfinder* crashes en route to Earth. It arrives on Skaro, planet of the Daleks, where a treacherous crew-member reactivates the Daleks, hoping they will make him king of the Universe. However, the other humans join forces with some Thals to prevent the Daleks gaining supremacy.

*Although the first theatrical Doctor Who spin-off, this theatre show did not feature the Doctor or the TARDIS in any way but capitalised on the success of the Daleks. The play ran for two weeks over Christmas 1965 at the Wyndhams Theatre in Charing Cross Road.*

## DALEKS' INVASION EARTH 2150 A.D.

by Milton Subotsky with additional material by David Whitaker  
Doctor Who and Susan are now travelling with the Doctor's niece, Louise. A policeman, Tom Campbell, mistakes TARDIS for a real police box and is whisked with the others to a future where the Daleks have successfully invaded Earth and are mining out the planet's core to turn the planet into a giant spaceship.

Adapted from Nation's 1964 TV story *The Dalek Invasion of Earth*, this was the second and final big screen treatment of the show, made in 1966. The Daleks were back in full colour and after critiques of the first movie, far more deadly. A planned third film was never made. The two movies are available on video as a

*double-bill on one tape (PES38328) Milton Subotsky died in 1990.*

## SEVEN KEYS TO DOOMSDAY

by Terrance Dicks

A recently regenerated Doctor tumbles out of the TARDIS and is aided by Jimmy and Jenny. They travel with him to the planet Karn, where they battle the Crawrantular monsters and meet the evil Master of Karn who is trying to rule the galaxy. Enter the Daleks, with a similar goal of their own...

*The second theatre play based upon Doctor Who, this one was intended to occur after Planet of the Spiders and featured Trevor Martin as the Time Lord. Former Who companion Wendy Padbury played Jenny, while Trevor Martin had previously been in the 1969 adventure The War Games and would later feature in the 1993 radio story The Paradise of Death. Produced in 1974, Seven Keys to Doomsday played at the Aldwych Theatre but a Christmas bombing campaign kept many potential customers away and the play did not run for as long as was hoped.*

## THE TIME MACHINE

by Bernard Venables

The Fourth Doctor and Sarah encounter the evil Megron, Chief of the Carrions – the Lords of Chaos, on primordial Earth. The travellers go forward through time, on each occasion encountering Megron until finally the Doctor engages him in a mental battle to the death.

A twenty-minute dramatised instalment of BBC Radio 4 VHF's educational series *Exploration Earth*. Aired in 1976, although not wholly *Doctor Who*, it was nevertheless, BBC Radio's first attempt at producing *Doctor Who*. John Westbrook featured as Megron, alongside Tom Baker and Elisabeth Sladen

## THE PESCATONS

by Victor Pemberton

The Fourth Doctor and Sarah Jane arrive in England, by the Thames Estuary. Finding the locality strangely deserted, they are pursued by something across the banks of the river. Meeting up with his friend Professor Emmerson, the Doctor discovers that Earth has been invaded by old foes, the sub-aquatic Pescatons, led by the evil Zor.

Released in 1976 by Argo Records, *The Pescatons* was the first major attempt to create a wholly new story for the audio medium. Available as a vinyl LP and cassette (with a CD following in 1992), the story bore many similarities to Pemberton's previous *Who* adventure, the 1968 story *Fury from the Deep*. Narrated by Tom Baker, and featuring the voices of Elisabeth Sladen and Bill Mitchell, the record was reasonably successful but no sequels were ever mounted. Pemberton later adapted his scripts into a novel, published in 1991.

## SHADA

(6 episodes) by Douglas Adams

The Fourth Doctor, Romana and K9

are holidaying in Cambridge, while visiting an old Time Lord friend of the Doctor's, Professor Chronotis. Chronotis who has retired to the University city and is a well-liked if rather vague member of the St Cedd's community. Also present is the villainous Skagra who, along with his invisible sentient Ship, is tracking the legendary *The Ancient and Worshipful Law of Gallifrey*. The book is in Chronotis' possession and Skagra will stop at nothing to steal it and abuse its secrets

*Shada* was the story intended to wrap up Season Seventeen, following on from *The Horns of Nimon* in 1980. A lavish production, with location filming completed in and around Cambridge, a strike at the BBC's Television Centre studios brought the production to a halt approximately a third of the way through its studio recordings. Although many suggestions were considered to remount and complete the story, this never occurred. In 1992, BBC Video released the existing footage on tape, with newly added sound effects, voice-overs (such as K9) and music. The missing sequences – mostly from episodes three to six were narrated by Tom Baker and recorded at the *Doctor Who* exhibition at London's Museum of the Moving Image.

## K9 AND COMPANY

(1 episode) by Terence Dudley

Sarah Jane Smith travels to her Aunt Lavinia's home in the Cotswolds, expecting to have a quiet Christmas



working. However, on her arrival she finds her Aunt mysteriously vanished and her Aunt's ward, Brendon, coming to stay. Some of the locals from the nearby village are less than hospitable and after Brendon is attacked, Sarah is sure that the village is hiding a dark secret. In her investigations, she is joined by K9 Mk III, a present left for her by the Doctor some while before.

Subtitled *A Girl's Best Friend*, this Christmas special shown in 1981 was a pilot programme for a possible series featuring Sarah and K9, aided now and again by Brendon and Aunt Lavinia. Although the show garnered good ratings, a change in BBC management effectively scuppered any plans for a series, plus K9's creators, writers Bob Baker and Dave Martin were unimpressed, feeling that







*K9* worked best in a science fantasy setting rather than rural England. Elisabeth Sladen returned to play Sarah Jane Smith, while *K9* was again voiced by John Leeson. Writer Terence Dudley later adapted the script as a novel, but changed the location to South-West England

## A FIX WITH SONTARANS

by Eric Saward

The Sixth Doctor becomes aware that two Sontaran troopers are aboard the TARDIS with a vitrox bomb. The TARDIS matter transporter brings aboard two people to help him. Firstly his old friend Tegan, now once again an air-stewardess, and then young Gareth Jenkins, who is dressed in identical clothing to the Doctor. The Doctor needs both their help in disposing of Group Marshal Nathan and his adjutant.

*A nine-minute segment of the popular BBC series Jim'll Fix It, where Sir Jimmy Saville OBE makes viewers' wishes come true. Gareth Jenkins had written in, saying he wanted to meet the Doctor so Eric Saward, the TV show's then script-editor, penned a short drama in 1985, utilising costumes and actors (Clinton Greyn and Tim Raynham) who had appeared in The Two Doctors, playing the Sontarans.*

## SLIPBACK

(6 episodes) by Eric Saward

The Sixth Doctor and Peri arrive aboard the *Vipod Mor*. There, Peri has to avoid the unwelcome attentions of the slobbering Captain Slarn, while the Doctor must convince Lt Grant that dangerous time disturbances are occurring aboard. Before long he discovers the Big Bang that created the Universe could be in danger of being reversed...

*Transmitted in six ten-minute episodes on Radio 4 in 1985, this radio serial was written during the show's infamous*

*eighteen month hiatus. Eric Saward wrote the story and Colin Baker and Nicola Bryant recreated their roles of the Doctor and Peri. Amongst the others in the cast was Valentine Dyall, famous in Who terms as the Black Guardian. This was Dyall's final acting role as he died shortly afterwards. Saward wrote a novel based upon his scripts in 1986 and in 1987 a cassette of Slipback was made available as part of the BBC Radio Collection.*

## THE ULTIMATE ADVENTURE

by Terrance Dicks

The Doctor is joined by Jason, a refugee from the French Revolution and Crystal, a night-club singer, as he seeks the American envoy who has been kidnapped by alien space mercenaries. Both Daleks and Cybermen have teamed up to stop the envoy returning home and thus plunging Earth into a war after which the Doctor's most feared enemies will jointly take over.

*This third stage play, produced in 1989, was a musical. The Doctor never engaged in singing but both Jason and Crystal shared a love duet, while*



*Madame Delilah, the female leader of the space mercenaries, led a rousing bar-room knees up in grand pantomime-style. Jon Pertwee returned to portray the Third Doctor for the first half of a British tour, before Colin Baker adapted some of the lines and re-donned his costume as the Sixth Doctor. Towards the end of Jon Pertwee's run, illness prevented him from appearing in two performances and understudy David Banks, who normally played one of the mercenaries, took over. Banks is better known as the Cyberleader in all the Eighties TV adventures featuring Cybermen.*

## THE PARADISE OF DEATH

(5 episodes) by Barry Letts

The Third Doctor, Sarah and the Brigadier confront the ruthless Parakon Corporation who are posing as the financiers of the new Space-World theme park on Hampstead Heath. In reality they have come to Earth for a far more sinister purpose.

*Aired on BBC Radio 5 in 1993, producer Phil Clarke reunited Jon Pertwee, Elisabeth Sladen and Nicholas Courtney in a full drama production of six thirty-minute episodes. Amongst the cast was The Happiness Patrol star Harold Innocent, in his last acting role before his death. The BBC Radio Collection released the story on cassette in September 1993, with extra scenes deleted from the transmitted version due to time restrictions. Barry Letts has adapted the scripts as a novel, to be published in April 1994.*

## THE DIMENSIONS OF TIME

(2 episodes) by David Rodan and John Nathan-Turner

The Rani is interfering with the Doctor's time stream, bringing former selves and companions to particular parts of London, but spread across differing time zones. With the Fourth Doctor unable to help because he is trapped in a time bubble, it falls to the others to help the Seventh Doctor and Ace restore everyone else to their proper places in time and space.

*Written as two short segments of the BBC's annual Children in Need appeal, the story mixed the fictional worlds of Doctor Who with another top BBC programme, EastEnders. The setting was Greenwich and the fictional area of Albert Square, with the Rani disguising her TARDIS as the famous Queen Victoria public house. Many stars of both Doctor Who and EastEnders joined in the festivities. The first part went out in the Children in Need telethon on November 26th 1993, with the second part going out as part of November 27th's Noel's House Party, the popular light entertainment teatime show.*

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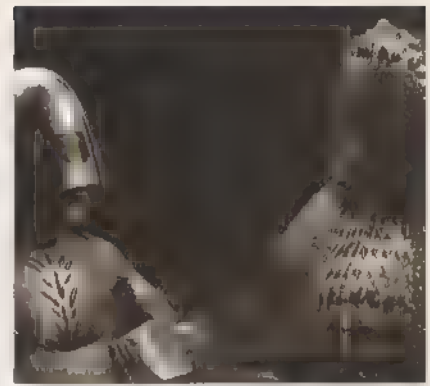


After centuries of war with their enemies the Thals, the Kaleds of Skaro began dangerous experiments in genetic engineering. Their chief scientist, Davros, learned that before long the Kaleds would begin to genetically mutate as a result of the radioactive weaponry used in the war and massively accelerated the process. He deposited the resultant mutated Kaleds into armoured travel machines, christening them Daleks. However, Davros had made one important change to the mutant Kaleds – he had altered the brains, removing what he perceived as the weakness of emotions. Instead, the Daleks became ruthlessly logical, seeing anything unlike them as the enemy – including their creator. Although entombed beneath Skaro for many centuries they eventually emerged, creating a massive empire based upon tyranny and devastating subjugation of lesser species. Before long they had even accomplished crude time tunnel technology. It was only when they faced their greatest foes, the wholly robotic Movellans, that the Daleks realised their lack of cunning and instinct was a problem – and so sought out the apparently dead Davros. However, the scientist was very much alive but was captured by the human authorities before being able to help his Daleks destroy the Movellans. As a result, the Daleks were defeated by their robot foes and splintered into small sub-sections throughout the galaxy. Ultimately the Daleks split into two distinct factions – one following the Dalek Supreme and the other, augmented Imperial Daleks, following their Emperor who was in reality an escaped Davros. Although their home planet of Skaro was destroyed by the Time Lord stellar manipulator known as the Hand of Omega and the Dalek Supreme destroyed, it is unlikely that the threat of further Imperial Dalek attacks is gone for good.

*The Daleks/The Dalek Invasion of Earth/The Chase/Mission to the Unknown/The Daleks' Master Plan/The Power of the Daleks/The Evil of the Daleks/Day of the Daleks/Frontier in Space/Planet of the Daleks/Death to the Daleks/Genesis of the Daleks/Destiny of the Daleks/The Five Doctors/Resurrection of the Daleks/Revelation of the Daleks/Remembrance of the Daleks.*

Many centuries ago, the planet Earth had a twin, known as Mondas. A parallel civilisation existed there, developing at a much faster rate. As Mondas drifted out of the Solar System, so the Mondasians began to experiment upon themselves, gradually replacing parts of their bodies with cybernetic implants. Their new limbs gave them the strength of ten men and special respiratory systems allowed them to exist in the frozen depths of space. Their brains eventually replaced by computers, they lost all emotions and feelings. They became conquerors, spreading out and dominating other planets. One such planet was Telos, native home of the Cryons. Before long these Cybermen had adopted Telos as their own, placing vast armies in suspended animation below the surface, waiting for the right signal to reactivate them. Their original home, Mondas, drifted back towards the Solar System, and Earth. The Mondasian Cybermen decided to invade Earth, to replenish the energy Mondas needed to survive – and to convert the humans into more Cyberman armies. Although susceptible to radiation, the Cybermen nearly succeeded until Mondas was destroyed and the Cyber-men lost their power source. But the Cybermen on Telos constantly augmented themselves, and eventually launched an all out attack on the galaxy. It was the humans utilising the natural metallurgy of the planet Vogar who found the way to defeat them – the Cybermen's respiratory system was easily clogged up by gold and through the invention of the glittergun, the Cybermen were defeated. Before long, they attempted to manipulate time and stop the destruction of Mondas but when this plan was foiled, the Cybermen also lost their limited time travel capabilities and their base on Telos. The planet once again belonged to the Cryons and the Cybermen sought refuge in the depths of space, existing aboard massive space ships. They sought new planets to conquer and humanoids to convert, always waiting for that necessary edge when, once again, they could rise up to terrorise the galaxy.

*The Tenth Planet/The Moonbase/The Tomb of the Cybermen/The Wheel In Space/The Invasion/Earthshock/The Five Doctors/Attack of the Cybermen/Silver Nemesis*



Proud, militaristic but honourable, the Ice Warriors can be cunning and ruthless or peaceable and pleasant. Originally hailing from Mars, the Ice Warriors set out on a plan to conquer a great deal of space and bring it under the thumb of the Martian Empire. Many attempts were made to colonise other planets, including one attempt to destroy the planet Earth via its T-Mat control base upon the moon. When this attempt was foiled, the Martian Space Fleet was sent plunging into the sun – all the Ice Warriors apparently destroyed. However, one Martian ship did survive, albeit in suspended animation, having crashed into a newly formed glacier upon Earth. Many centuries later, while the glaciers began to swamp the planet as it entered a new ice age, the humans' probing of the ice revealed the crashed ship. As the Ice Warriors awoke, they were determined to continue upon their mission to colonise Earth but their threat was eventually eliminated when the humans found a way to destroy their ship. As galactic peace began to spread, a huge organisation grew up – to unify as many planets and races as possible. This Galactic Federation counted among its charter members the Alpha Centaurians, the Humans and the Martian Ice Warriors, now pledged to peaceful co-existence with their galactic comrades. For many years the Ice Warriors were strong allies within the Federation – and this was only broken briefly when the hostile force known as Galaxy Five attempted to provoke war with the Galactic Federation. To help them, they enlisted Commander Azaxyr, who led a renegade group of Ice Warriors, no longer enjoying peace but seeking a return to their warlike heritage. Having joined forces with Galaxy Five, these Ice Warriors utilised the planet Peladon as their base from which to spearhead their attacks. The people of Peladon, themselves loyal to the Federation, struck back and destroyed the rebel Ice Warrior group and Galaxy Five sued for an end to hostilities. However, although peace still exists between the Martians and the other members of the Federation, many feel that where one group can so easily be traitors, perhaps it is not impossible for others to follow suit.

*The Ice Warriors/The Seeds of Death/The Curse of Peladon/The Monster of Peladon.*



A genetically cloned race, the Sontarans have only two major ambitions bred into them – the constant spreading of the Sontaran Empire and the complete eradication of their bitter enemies, the metamorphic Rutans. The war has been going on for more centuries, spanning more solar systems, than either race can remember. The first reported sight of a Sontaran warrior on Earth was during the twelfth century; the most distant so far recorded was after solar flares had made Earth uninhabitable. In both cases the Sontarans were in the vicinity to determine whether Earth could be either a threat to the Sontaran armies or a strategic base from which to attack Rutan Motherships. The Sontaran stranded in the twelfth century used basic temporal projection devices to snatch humans from the twentieth century, hypnotise them, and force them to find a way to repair his ship and get him back into space. The humans were eventually returned to their correct time and the locals of twelfth century Earth destroyed the Sontaran and his ship as he attempted to leave. The Rutans themselves made the next visit to Earth, also to ascertain Earth's use as a base. The Rutan scout was quickly disposed of and the following Mothership also destroyed. The Sontarans next appeared on Earth during the late twentieth century, using stolen time-travel equipment from the Third Zone. They had allied themselves with an Androgum who quickly realised that she no longer required the Sontaran presence and destroyed them. Finally, it was Field Major Styre who was sent to Earth in the distant future to decide whether the humans who had returned to the vacated planet were a threat. Via cruel experiments, the Sontaran was observing their reactions to pain and learning of their bodily weaknesses. Eventually, Styre was defeated and the Sontaran Fleet Marshal opted to find another planet to commandeer. The Sontarans were aware that their lack of pure time travel capabilities was a major cause of their inability to stop the Rutans. They decided to invade Gallifrey, home of the legendary Time Lords. That audacious plan was halted and they never acquired time travel.

*The Time Warrior/The Sontaran Experiment/Horror of Fang Rock/The Invasion of Time/The Two Doctors.*



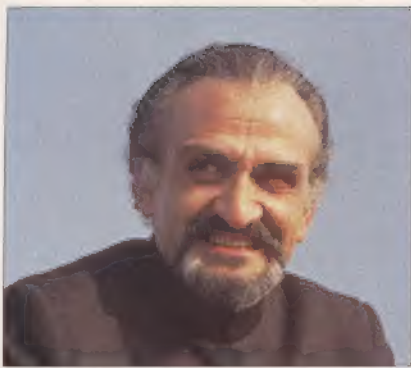
Millions of years ago, during the Cretaceous period of Earth's history, there existed a vast civilisation of reptile people. The original inhabitants of Earth, they foresaw the arrival of a planetoid which, they reasoned, would pass so close to Earth that all its atmosphere would be drawn away, destroying them. To avoid this, they placed themselves into hibernation, all over the world and under the seas, leaving their civilisation ready to be reclaimed when they awoke. However, the devices placed to alert them that the danger had passed were never triggered – the planetoid was caught by Earth's gravity and became its moon. As the era of the dinosaurs passed, vast continental shifts totally destroyed any evidence of the reptile peoples' civilisation, and also destroyed many of their hibernation shelters. The first group to be awoken were under the Wenley Moor Nuclear Research Base in the late twentieth century. Before long, the reptile people were split into two factions – some realised that Earth would have to be shared with its new occupiers, mankind, while others wished to eradicate all mammals. They released a plague to achieve this but they were ultimately defeated; the plague cured, and they were sealed up in their caves. Shortly after, an underwater reptile base was disturbed and the occupants again sought the destruction of mankind, by initially attacking its shipping lanes. Aided by alien interference, the reptiles almost won until the humans retaliated with depth charges that destroyed them and their base. Nearly one hundred years later, when humanity was on the brink of war with itself, an undersea base received visitors – two groups of the reptile people, who saw the opportunity to exploit the humans' paranoia about each other and so trigger a nuclear war. Once the humans were destroyed, the reptiles could once again set about rebuilding their world. Despite the use of the massive undersea monster the Myrka, the reptiles were again wiped out, as were a majority of the humans on the base. In reality no-one actually ever won any of these battles and no doubt more reptile bases will be discovered. Perhaps one day both races will learn to share a planet that is certainly big enough for both.

*Doctor Who and the Silurians/The Sea Devils/Warriors of the Deep.*

The Abominable Snowmen, huge fur-covered robots disguised as the legendary Tiberian beasts. Tools of the Great Intelligence, a disembodied evil, they attacked the monks of the Det-Sen Monastery where the Intelligence had taken control. They later attacked from the tunnels of the London Underground when the Intelligence once again tried to dominate Earth... the Autons, walking plastic killer weapons of the Nestene Consciousness. Their first invasion was spear-headed by attacks from shop-window dummies which came to life, and their second attack was via plastic daffodils which sprayed film over peoples' noses and mouths, suffocating them... the Mentors, slug-like creatures who ran their planet as a vast conglomerate, always seeking new business at the expense of others. Their main representative, Sil, was trying to swindle the planet Varos out of its minerals... the Mara, a malevolent force hiding within the darkest recesses of the mind. After an attempt to reassert its presence on the physical plane through the Kinda tribe on Deva Loka, it was next discovered on its native Manussa, trying to gain control over the indigenous population... the Ogrons, ape-like creatures who made up for what they lacked in brain with vast brawn. The Daleks used them as servants during their conquest of Earth in the twenty-second century and they were later employed by the Master, himself working for the Daleks, to provoke war between the Empires of Earth and Draconia... the Zarbi, huge ant-like creatures who were originally peaceable drones, sharing the planet Vortis with the Menoptra. The arrival of the parasitic Animus changed them... the Quarks, small robot killers used by the Dominators during their interplanetary conquests... the Axons, energy vampires who offered friendship but disguised a sinister intent... the Nimons, planet-hopping dominators, spreading their evil by destroying other civilisations... the Terileptils, reptiles seeking refuge on Earth, and unleashing the bubonic plague to destroy humanity... the Vervoids, hybrid plants, given sentience through hydroponic experiments. They were intended as slaves by greedy humans, but struck back... the Hæmovoires, pollution-scarred relics of Earth's future, locked in the past and ready for revenge... The above are just some of the Doctor's more memorable foes.







"I love playing villains," said the late Roger Delgado, who played the First Master (*Terror of the Autons* to *Frontier in Space*). "I am chosen by directors to play wicked men because I have a beard, a menacing chin and piercing eyes. I was thrilled to be offered the part of the Master as I had tried three times to break into *Doctor Who* but the scope offered by this part was way and above any other I had considered. I enjoyed this chap who was really more than just a Moriarty to the Doctor and I could tell from fan letters that I was the man they loved to hate. There were even one or two kids who complained I wasn't wicked enough." Although he enjoyed his three years of villainy in the series, Roger Delgado eventually decided to move on and requested that the Master be written out sometime during Season Eleven. A few weeks after the Season Ten adventure *Frontier in Space* was broadcast, Delgado wrote the following letter to a *Doctor Who* fan club in May 1973. "Even though the Master may soon be no longer with you, he will remember with affection the time he spent chilling all your spines." On 18th June 1973 Roger Delgado was killed in a car accident. In 1976, producer Philip Hinchcliffe brought the character back for one story, *The Deadly Assassin*, this time played by Peter Pratt. Rather than copying Delgado's appearance, the Master was disfigured by regenerative failure. This physical appearance was reused in 1981's *The Keeper of Traken* where, played by Geoffrey Beevers, the Master usurped the powers inherent in the Keepership and finally managed to parasitically meld with another person, creating a new body. This version of the Master was played by Anthony Ainley (*The Keeper of Traken* to *Survival*). "There are obvious hazards in doing parts someone else has played, the most obvious of which is being compared, perhaps unfavourably, with the actor before. Certainly at the back of my mind there is always the thought that everyone enjoyed Roger's performance but that just means I've got to try to be pretty good in return."

"I was first offered the part of a scientist in *Doctor Who* by Douglas Camfield back in Jon Pertwee's run," says Kate O'Mara who played amoral Time Lady the Rani (*Mark of the Rani* and *Time and the Rani*). "Instead I did a couple of Hammer horror films but I think on reflection, I should have done *Who*! Then Douglas said he was writing a story himself about Amazon women and he wanted me to play the queen! It turned out that *Doctor Who* couldn't afford to do it and that one was scrapped! Then a few years later, along came the Rani. I adored her the moment I first read it because she's a lovely part. All those clothes and things – all butch with padded shoulders, boots and lots of hair. I want the Rani to be a real threat, a megalomaniac. She's a bit of the 'I Want To Rule The Universe' type. First and foremost, she's a scientist but she is totally unethical and has no morals. She believes firmly that the end justifies the means. She has to have her come-uppance of course, not because she's evil as such, but because of that amorality. Good must be seen to triumph over bad. The moral aspect is very important, which is why I try to make her as unpleasant as possible. Ruthless but with a sense of humour – although it's a very warped sense of humour. There's a sort of twinkle there, but not too much of one because I don't want her to be attractive. She must be hard because it's a case of absolute power corrupting absolutely. I do find my work cut out on *Who* though, because a lot of the dialogue is so technical and you don't know what you're talking about half the time. Doing *Time and the Rani* was very difficult because I had a lot of scenes with Wanda Ventham and Donald Pickering, both of whom are great gigglers. We all had extraordinary things to say and every so often their eyes would glaze over and you begin to laugh. I tried hard not to but, it was very hard. I had worked with Colin Baker when we were both in *The Brothers* together, but I hadn't worked with Sylvester McCoy before. But we all got on really well and it was just as much fun."



"I took on the role of Cardinal Borusa because the original actor, Angus Mackay was presumably unavailable," says John Arnatt, who played the Doctor's old teacher in *The Invasion of Time*. Mackay had played the part on its first appearance in *The Deadly Assassin* where the character could be both aggressive and waspish, but still maintain a calming effect on those around him when needs be. In *The Invasion of Time* he had begun to almost respect his old pupil, the Doctor. Arnatt continues "I saw Borusa as a true intellectual. He had the intelligence to acquire knowledge and the wisdom to apply it – almost god-like. I thought that Borusa was more of a statesman than a politician, although I liked the idea that the audience weren't always sure which side he was on. Working with Tom Baker was enormous fun, he was quite delightful" When Borusa next appeared, he had been elevated to the position of President of the High Council of the Time Lords. Now played by the late Leonard Sachs, this version of Borusa was in *Arc of Infinity*, and it appeared that the power inherent in his rank had changed him into a less-pleasant Time Lord, even prepared to sacrifice the Doctor's life as the quickest solution to a problem. "I considered Borusa to be a good leader," said Sachs. "Masterful, but a bit insensitive. He also wore the most uncomfortable clothes!" Borusa's final appearance was another example of absolute power corrupting absolutely as he emerged as the egocentric villain behind the events of *The Five Doctors*, searching for immortality and the ability to be President Eternal. The result of his plan was indeed immortality – cast in stone, alive but paralysed for eternity. Having regenerated once again, for this adventure actor Philip Latham took on the role. "My main memory of working on *The Five Doctors* is the patience, resilience and cheerfulness of the director, Peter Moffatt, throughout a very long and demanding schedule. It was very interesting to see all the Doctors 'in action' together." Leonard Sachs died in June 1990.



Omega was the stellar engineer who paid a horrific price for his monumental discovery. Using the stellar manipulator he gave his name to, his legacy was discovering the source of power that enabled the Time Lords to harness time travel technology. After being 'sacrificed to that supernova' his sheer force of will kept him alive in tormented isolation in a universe of anti-matter. His loneliness, combined with his belief that the Time Lords had callously abandoned him, had twisted his mind. The being encountered by *The Three Doctors* believed himself to be god-like. Bereft of any physical form, Omega's will sought to return to the universe of matter, leaving the Second and Third Doctors to maintain his anti-matter universe while he effected the journey. The pitiful renegade was believed destroyed when the matter in the Second Doctor's recorder eliminated the anti-matter empire. "Of all the roles I have played in *Doctor Who*, he was my favourite," says Stephen Thorne who played Omega in *The Three Doctors*. "I even had to wear a yellow stocking over my head at one point for the special effect where the Doctors take my mask off and reveal nothing underneath. It was quite a difficult part because all of me was under the costume, so I was really using my voice rather than my face to get across the range of emotions and general feelings of Omega." It was really only a matter of time however before Omega's strength of will would return to plague the Time Lords and the Doctor in particular. Now played by Ian Collier, Omega re-asserted himself in *Arc of Infinity*, trying to bond his body to that of the Doctor and use his old foe's form. He briefly achieved this, and enjoyed a few desperate moments of life in the matter universe before his ultimate annihilation. While Omega can easily be dismissed as criminally unbalanced and evil, this can be attributable to the Time Lords themselves who so easily abandoned him in the first place and consigned him to be merely another chapter of their history.



In *The Time Meddler*, the First Doctor discovered that a member of his own race (not yet named as Time Lords) was living in Northumbria in 1066. Armed with a gramophone, a toaster and a wristwatch, the traveller was posing as a monk for reasons he explained to the Doctor: 'I couldn't have picked a better place for my headquarters than this. A deserted monastery right on the coast with gullible peasants who believe everything I say to them.' Incongruous mod cons were one thing, but planning to defeat the Viking invasion at Stamford Bridge with an atomic bazooka was quite another. The Monk's diary revealed something of a career in altering Earth history. His Mark IV TARDIS (more advanced than the Doctor's older machine) bestowed a gallery of plundered art treasures and curios. When chided by the Doctor, the Monk was unrepentant: 'Doctor, it's more fun my way. I can make things happen ahead of their time. For instance, do you really believe the ancient Britons could have built Stonehenge without the aid of my anti-gravitational lifts?' Of course, the Saxons defeated the Vikings without the aid of a neutron bomb, but were left so exhausted and depleted that they succumbed to the Normans at Hastings. As it should have been. The Monk, however, was not defeated. The Doctor's attempt to curb his meddling by removing the dimensional control from his TARDIS was unsuccessful in restricting him to 1066. Eventually fixing his Ship, the Monk sought revenge and in doing so became embroiled in *The Daleks' Master Plan*. Finding himself truly up to his neck in more trouble than he could handle, he attempted a getaway from Pharos Egypt. However, the Doctor had again tampered with his TARDIS, this time stealing his directional control. Whether he learned his lesson is unknown, but the Monk never gave chase to the Doctor again. The Monk was played by British comedian Peter Butterworth, best known for his many roles in the *Carry On* films. He died on 17th January 1979.

The Guardians: mysterious beings which exist outside Time and Space. The White and the Black Guardians are equal in power but diametrically opposed in temperament and intent. They exist to maintain the cosmic balance within the universe – the balance between good and evil. Neither are able to act directly to alter or influence events within the Universe, although both of them have been known to employ free agents to do their bidding. The Fourth Doctor was contacted by the White Guardian shortly after the Sontaran invasion of Gallifrey. Appearing as a kindly old man, wallowing in the splendour of a tropical sunset, the White Guardian informed the Doctor that the Universe was spiralling towards impending doom. The mystical Key To Time was needed to enable the Guardian to literally pause time and restore the balance. He assigned the Doctor the task of locating the six disguised segments of the Key and reassemble them. The Guardian left one warning – the Black Guardian was just as capable of using his own agents. At the end of *The Armageddon Factor*, the Black Guardian, who had employed the villainous Shadow as his pawn, attempted to dupe the Doctor by pretending to be the White Guardian. The Doctor saw through the ruse thus earning the Black Guardian's enmity. The Black Guardian later employed Vislor Turlough as his pawn and used him to try to kill the Fifth Doctor. Eventually the Doctor confronted both Guardians and the Black Guardian was again defeated. But the White Guardian warned that the Black Guardian would never give up... The White Guardian was played by Cyril Luckham (*The Ribos Operation* and *Enlightenment*) who died on 8th February 1989. The Black Guardian was played by Valentine Dyall (*The Armageddon Factor* and *Mawdryn Undead to Enlightenment*) who died on 24th June 1985. The voice of the White Guardian (*The Stones of Blood*) belonged to Gerald Cross who died in 1980.





